THE INTERNATIONAL NEWSWEEKLY OF MUSIC. VIDEO, AND HOME ENTERTAINMENT + DECEMBER 7, 2002



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A Portrait of the Artist By Melinda Newman



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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

DECEMBER 7, 2002

Labels Turn To Bonus DVDs To Drive CD Sales

BY JILL KIPNIS and MARGO WHITMIRE

LOS ANCELES—As record companies struggle to rebuild consumer interest in purchasing CDs, they are looking at combined CD/DVD packages as a way to add value for consumers and combat princy. In some cases, the combo packages are simultaneously offered as limited-edition collectibles with a CD's release; in others, the CD/DVD is introduced later to boost sales.

As Atlantic senior VP of marketing Vicky Germaise puts it: "At this point, we're willing to stand on our head for people to buy our

product rather than steal it."

Retailers are sometimes at odds with labels regarding how to best serve the market with such projects, especially if the CD/DVD is issued after the CD-only version has



been released. While labels say this strategy is a response to consumer demand, some retailers contend the titles rip off core fans who already purchased the CD-only version. (Continued on page 100)

Top Indie Stores Hang Tough Many Local Shops Closing, But Savvy Merchants Remain Healthy

BY ED CHRISTMAN

NEW YORK—Although the ranks of independent stores are thinning amid a 10.5% drop in the U.S. music market, many in the industry say there is a strong core of resilient indie merchants that can weather any storm—whether it be from the economy, technology, or loss-leadering competitors.

Certainly, more indie stores will close, with some businesses expected to shutter after the holiday selling season. And even the healthy independent merchants are not without fear of what the future holds for the husiness as a whole.

The major factors hurting all of retail are CD burning and loss-leader pricing by mass merchants and consumer-electronics chains. Nielsen SoundScan data indicates that the independent-store sector is being hit the hardest—with sales down 19.7%—but no one has numbers on how many stores have closed.

Tony Brummel, leader of Chicagobased independent label Victory Records, says, "Unfortunately, it's a consolidating landscape. Our database is getting smaller every day. Several years ago, it had thousands of stores; now, it's only 600 or 700 that matter." In Philadelphia, Universal One-Stop sales manager Chuck Burns estimates that about 20 of Uni-

versal's indie accounts have closed their doors this year, while Bruce Oglivie, a principal in Irvine, Calif.-based Super Discount CDs & DVDs, says, "We have the highest percentage of independent retailers we have

endent retailers we have (Continued on page 99)



Carey Eager To Start A Fresh Chapter

BY LARRY FLICK

NEW YORK—The media might want to tag Mariah Carey's imminent Charmbracelet as her bid for a pop comeback, but the artist begs to differ.

"To compare a studio recording with a soundtrack recording in this," she says, referring 10 2001's Giffuer, the Virgin album that accompanied the motion-picture box-office disappointment of the same name. With Niedsen SoundScan registering stateside sales of 557,000, it is the first Carey-related set to miss the million-selling mark. Carey's previous studio collection, the 2000 Columbia release *Rainbowe*, sold 2.9 million copies in the U.S.

(Continued on page 98)

BMG's New Task: Maintaining Zomba's Culture, Creativity

BY MATTHEW BENZ and CAROLYN HORWITZ

NEW YORK—With the acquisition of Zomba Music Group now complete, BMG Entertainment faces the task of effecting a smooth transition of ownership, while balancing the demands of a declining music market and parent Bertelsmann's desire for a streamlined financial profile.
Concluding a process that began
in June, when Zomba exercised a
"put" option, BMG parent Bertelsmann has bought the rest of Zomba
for \$2.74 billion. BMG had owned
20% of Zomba's recording business
and 25% of its publishing business.
Clive Calder has resigned as

(Continued on page 4)

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Nelly Leads Field For Billboard Awards

RY WES ORSHOSKI

NEW YORK—Temperature-raising rapper Nelly leads the field for the 2002 Billboard Music Awards as a finalist in six categories, including album of the year, male pop artist of the year, and rap artist of the year.

The St. Louis rapper, whose sophomore set, Nellyuille (Po'R Reel/Universal), was fueled by the ubiquitous "Hot in Herre," finds that song and "Dilemma"—his collaboration with Desthry's Child's Kelly Rowland—as finalists to top Hot 100 single. He's also vying for the top male R&BKhip-hop artist and top R&BKhip-

hop album honors.

The rapper's nearest competition comes from Emmen and Ashanti, both of whom are finalists in four categories. The Emmen and Ashanti, both of whom are finalists in four categories. The Emmen album of the year and R&B/hip-hop album, while the Most City rapper is vying for the male pop artist and top male R&B/ hip-hop artist honors. Meamile. Ashanti is up for top fernale pop artist and top lemale R&B/ top for the final R&B/ hip-hop artist honors. Meamile. Ashanti is up for top fernale R&B/ top for the Hall R&B/ home, while her popurmous Mur-

der Inc/Def Jam debut is vying for top R&B/hiphop album.

The awards show, now in its 13th year (see awards preview, starting on page 20), will air live at 8 p.m. ET Dec. 9 and on a tape delay in

other parts of the country. Fox will broadcast the ceremony from the MGM Grand Hotel/Casino in Las Vegas. Omnipresent rock acts Creed and Nickelback

Omnipresent rock acts Creed and Nickelback and rapper Ludacris are each up for three trophies, while Pink, Usher, Ja Rule, and Puddle of Mudd are each in line for

two awards.

After learning Nickelback was a finalist for both top pop duo' group and top mainstream rock artist—and that the band's "How You Remind Me' was vying for the Hot 100 trophy—frontman Chad Kroeger says with a hearty laugh, "Well, it sounds like we've got some pretty good competition. Sounds like we're not gonna win."

Kroeger, talking to Billboard after wrapping up a show in Newcastle, England, added, "Any time you get [recognized] for anything it's just really cool, because first off you get to show up and there's usually a good after-show party. So even if you

win or lose, everybody's a winner until you get to the after-show party, and then everybody's a loser!"

The show, to be hosted by comedian Cedric "the Entertainer,"

includes a number of special presentations. Cher will be on hand to receive the artist achievement award, which recognizes an artist who has helped redefine popular music. Michael Jackson, who is a slated to attend, will be presented with an award celebrating the 20th anniversary of Thriller.

Additionally, Annie Lennox will be given the 2002 Billboard Century Award (see story, page 23), the magazine's highest honor for

creative achievement. Finalists and winners are culled from charts in Billboard's "Year in Music" spotlight, with ranks reflecting overall performance on Billboard's weekly charts from December 2001 through November 2002. The weekly charts are determined by sales data from Nielsen SoundScan and radio information compiled by Nielsen Broadcast Data Systems.

The following is a list of finalists for awards scheduled to be presented on the show:

Album of the year: Missundaztood, Pink; Nellyville, Nelly: The Eminem Show, Eminem; Weathered, Creed.

Weathered, Creed.

Pop Artist (Female): Ashanti, Avril Lavigne, Jennifer Lopez, Pink.

Pop Artist (Male): Eminem, Ja Rule, Nelly,

Usher.

Pop Artist (Duo/Group): Creed, Linkin Park,
Nickelback, Puddle of Mudd.

Hot 100 Single: "Dilemma," Nelly Featuring Kelly Rowland;
"Foolish," Ashanti; "Hot in Herre," Nelly; "How You Remind
Ma." Nickelback

R&B/Hip-Hop Artist (Male): Eminem, Ludacris, Nelly, Usher. R&B/Hip-Hop Artist (Female): Aaliyah, Ashanti, Mary J. Blige, Egith Evans.

Rap Artists Fat Joe, Ja Rule, Ludacris, Nelly.

Mainstream Rock Artist: Creed, Nickelback, Puddle of
Mudd, Staind.

Country Singles Artist: Garth Brooks, Alan Jackson, Toby Keith, Tim McGraw.

R&B/Hip-Hop Album: Ashanti, Ashanti; The Eminem Show, Eminem; Word of Mouf, Ludacris; Nellyville, Nelly.

Maintaining Zomba's Culture

Continued from page 3

Zomba chairman/CEO but will maintain an advisory role for six to 12 months, working out of Zomba's offices in New York and London.

A BMG spokesman says that there are no initial plans to integrate Zomba into BMG, noting. "We intend to maintain Jive and its ster tables." The Zomba staff—including Jive president Barry Weiss—will stay on for row, working out of Zomba's offices, According to a source, Calder has made arrangement of the star of the s

News of the completed Zomba purchase comes one week after BMG announced it was buying out Clive Davis' 50% stake in J Records and making him head of a newly reconfigured RCA Music Group (RMG) (Bill-board, Nov. 30). At the time, BMG chairman/CEO Rolf Schmidt-Holtz told Billboard



awards

on FOX

that "BMG stands on three creative pillars": Jive/Zomba, RMG under Davis, and Arista under president/CEO Antonio "L.A." Reid.

under president/CEO Antonio "LA" Reid.
Essential to maintaining the Jive/Zomba
pillar are the related tasks of retaining
zomba's key executives and preserving its
independent cultural and creative identity, says Nick Henry-Stolz, a music consultant for JP Morgan Chase in London,
Along with Weiss, key Zomba Ipersonnel
include European A&R head Martin Dodd,
Zomba International Record Group managing director Stuart Watson, and Zomba
Music Publishing senior VP of business

affairs and creative operations Richard Blackstone. BMG says the acquisition makes it the

world's third-largest music publisher, behind EMI Music Publishing and Warner/Chappell Music.

On the recorded music side, BMG will not gain market share in the U.S. because

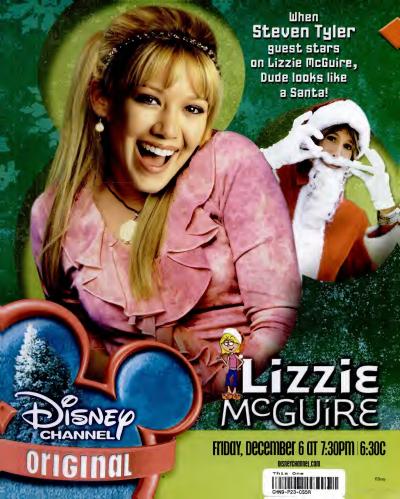
On the recorded music side, BMG will not gain market share in the U.S. because it already distributed Jive's hit acts. However, the addition of Zomba's Provident Music Group raises BMG's profile in the Christian and gospel field.

The final \$2.74 billion price tag is lower

The final \$2.74 billion price tag is lower than the original reported price of about \$3 billion. Still. It is a substantial sum for Bertelsmann, reflective of a time when Zomba's market share was soaring on the success of such acts as Brituny Spears, N. Symand Backsteff thoys, (Backsteff Spears, Backsteff Spears, Bac

Bertelsmann posted a profit through the first nine months of 2002 of 1,23 billion curos (\$1,22 billion), helped by a gain on the sale of its stake in AOI. Europe back to AOI. Time Warner but reduced by a provision for the Zomba purchase. On Nov. 20, it secured a 1,5 billion curo (\$1,48 billion) credit facility, the partial proceeds of which reportedly will go toward paying for Zomba.

BILLBOARD DECEMBER 7, 2002



Billboard NO. 1 ON THE CHARTS ARTIST ALBUM PAGE SEING ALISON KRAUSS + UNION STATION LIVE ANDREA BOCELLI RUSSELL WATSON SHANIA TWAIN LOUIE DEVITO N.Y.C. Underground Party 5 EDNITA NAZARIO Acustico Vol. 2 NOTSNHOL MIL WWE Anthology SHANIA TWAIN TONY BENNETT & K.D. LANG A Wonderful Worl NORAH JONES Come Away With Me KIDZ BOP KIDS Kidz Boo 2 LAS KETCHUP Las Ketchu VARIOUS ARTISTS A Win chan Hill Chri VARIOUS ARTISTS Now That's What I Call Christme The Blueprint 2: The Gift And The Cura 8 Mile ARTIST TITLE EMINEM Lose Yourself FAITH HILL SANTANA FEATURING MICHELLE BRANCH The Game Of La RASCAL FLATTS These Dev Die Another Day (Remix MADONNA RICARDO ARJONA El Probl

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At a Glance

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'UP' FRONT: This is going to be one of those statements that makes you run to your chart books to make sure I'm right. But like Patsy says on Absolutely Fabulous, "Don't question me For the first time in the chart's history, Shania Twain has the

No. 1 album on The Billboard 200 It's true. UP! goes where no Twain set has gone before, debut-

ing in pole position. In its very first week, the Mercury release ranks higher than The Woman in Me did in its 107-week chart run and Come on Over did in its 151-week chart run. The former is platinum 12 times over, according to the Recording Industry Assn. of America, and the latter is platinum 19 times over, but that metal was collected from cumulative sales. There was never a week when either of them came out on top when Nielsen SoundScan added un the numbers UP! is Twain's third consecutive top 10 album. The Woman in

Me peaked at No. 5 in 1996 and Come on Over went to No. 2 in 1997. The debut of UP! comes five years and two weeks after Come on Over made its first appearance. On Top Country Albums, UP! is Twain's third set to reach the top

spot. An earlier eponymous release stopped at No. 67 in 1993, The Woman in Me spent 29 weeks at No. 1, and Come on Oper was on ton for 50 weeks.

IN THE MATERIAL WORLD: A posthumous collection from George More Fred Bronson each week at www.billboard.com.

Harrison enters The Billhoard 200 at No. 18 Brainnoshed (Dark Horse/Capitol) is the first set by the former Beatle to enter the chart in more than 10 years. Live in Japan debuted the week ending Aug. 1, 1992, and peaked at No. 126 in a chart run of only two weeks. Brainwashed is the highest-ranking Harrison album since Cloud Nine reached No. 8 in 1988.

Harrison's first solo effort to chart was Wonderwall Music, which debuted the week of Jan. 11, 1969, giving Harrison a solo chart span of 33 years and 11 months. Including his work with the Beatles, it produces a total chart span of 38 years, 10 months, and one week, tracking back to the debut of Meet the Beatles the week of Feb. 1. 1964.

MUSIC LIVES ON: The late 2Pac continues to have more posthumous chart entries on The Billboard Hot 100 than the number of hits he had during his short life. The rapper charted seven times

before his death in September 1996, including the double-sided No. 1 hit, "How Do U Want It"/"California Love. This issue, "Thugz Mansion" (Amaru/Death Row/Interscope) is

the highest new entry on the Hot 100 at No. 50. It is 2Pac's ninth posthumous song to chart, his highest-ranked title since "Changes" peaked at No. 32 in January 1999, and his highest debut since "Do for Love" opened at No. 27 in March 1998,

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More Litigation Hits Aimster. Kazaa

NEW YORK—In their ongoing litigation against unauthorized filesharing networks, the Record Industry Assn. of America (RIAA) and National Music Publishers' Assn. are turning up the pressure in convright infringement disputes with Aimster

and Kassa The trade groups are accusing neer-to-neer (P2P) service Aimster of violating a New 4 court order to block the trading of copyrighted works on its network. The two

In The News

· SoundExchange, the digitalnerformance-royalty collection organization, announced Nov. 22, a temporary suspension of small-Wehcaster performancerovalty obligations due to labels and artists if the Webcasters have already paid their minimum fees of \$500 per year. When fees kick in, a small Webcaster in business since 1998 would owe \$2,500. The suspension is authorized by the Small Webcaster Act of 2002 which Congress has passed. Rovalties will not be due until Dec. 15 or when the rates and terms on Webcaster agreements in the new law are published in the Federal Register, whichever date

. The U.S. Naval Academy in Annapolis, Md., seized on Nov. 26 nearly 100 midshipmen's computers suspected of containing illegally downloaded music and movies. Naval Academy officials say punishment could range from loss of military leave time to court-martial and expulsion. Insiders close to the institution say the punishments could be severe because the computers are government property. The seizure underscores a problem facing college administrators across the country, as file-sharing students pulling free music and movies off the Web slow down the ability of outsiders to logon to the high-speed Internet

· Alison Wenham, chief executive of the U.K.'s Assn. of Independent Music (AIM), has written to the BBC and the British culture secretary to appeal with the nublic broadcaster to preserve its music programming. The BBC recently dropped five music specialty programs from radio station BBC London 94.9. replacing them mainly with talk shows, AIM says the BBC's action has prompted 600 e-mails from disgruntled listeners.

which are suing Aimster (aka Madster) for copyright infringement. filed a motion Nov. 20 in U.S. District Court of the Northern District of Illinois for a hearing to find the Web company and its founder, John

Deen, in contempt. The RIAA is asking the court to annoint a compliance officer and to

fine Deep \$1,500 per day, with the money going to the court. In a statement RIAA senior VP of business and legal affairs Matt Oppenheim said that Deep "has apparently decided to flout the court's authority." Aimster could not be reached for comment.



Meanwhile, in a separate action. the trade groups-in conjunction with the Motion Picture Assn. of America-are arguing in Los Angeles federal court that they should be able to sue the parent company of the Kazaa P2P network Australiabased Sharman Networks There had not been a ruling at press time. A decision is expected in the coming wooke

While the company conducts limited business in the IIS it has been striking deals in Europe with such companies as leading European Internet service provider Tiscali. Under reported terms of the deal. Sharman will promote the Tiscali broadband service in exchange for a finder's fee for each Kayaa user that signs up for high-speed Internet

access It also has an alliance with U.S.hased Brilliant Digital Entertainment operator of Althet-a recurs file-swapping service that runs simultaneously with the Kazaa P2P network, While some labels have been testing promotional download distribution through a nilot version of the system. Altnet has yet to enter into wide distribution with Karaa

If the court rules in favor of the labels. Sharman would be added to an ongoing lawsuit under way in Los Angeles federal court against StreamCast Networks, operator of the Morpheus network, and Grokster, Those companies also use the same base Rast Track technology that Sharman uses to operate

Катаа A hearing is set for Monday (2) in which the labels will call for a summary judgement that will require the shuttering of the file-sharing networks without a full trial

The trade groups maintain that the companies are aware that the services are being used to facilitate convright infringement on a massive scale for movies and music, that they built and controlled the networks in a way that could easily prevent the convright infringements from occurring and that they are making millions in the bargain.

The Electronic Frontier Foundation, seeking dismissal of the case. filed a motion on behalf of Stream-Cast arguing that the services differ from Napster namely because of their inability to monitor user activity

No Jive For Backstreet Boys BBI/BPI File Suit Against Zomba

BY MELINDA NEWMAN

Backstreet Boys are seeking to have their recording agreement with Zomba-owned live Records terminated in a multi-million-dollar suit filed in New York's U.S. District Court Nov. 25.

Backstreet Roys' holding companies, Backstreet Boys Inc. (BBI) and Backstreet Productions Inc. (BPI) filed suit against Zomba Recording Corp., alleging breach of contract and trademark infringement.

According to the suit, in a 1999 agreement, Backstreet Boys promised to deliver their fourth album by April 30, 2002. In return, they would receive a \$5 million advance, which would serve as the final payment in a series of advances.

BBI alleges that Zomba refused to participate in song selection-as is its contractual obligation-for the fourth album, and instead, decided to go forward with a solo release from Backstreet Boy Nick

Carter, the album Now or Never, The group contends that because

its contract with Zomba states that all five members must participate in the recording process, and Carter was busy recording his solo record. Zomba made it impossible for the group to meet the April 30 deadline, and Backstreet Boys, therefore, did not receive their \$5 million advance. Furthermore, by tying up Carter with recording and promotional activities for Now or Never, Zomba also precluded the group from touring, which resulted

in lost revenue. BPI also alleges that by using Backstreet Boys' logo to promote Carter's solo album, it has infringed upon BPI's trademark for Backstreet Boys, which does not allow the

name to be used to promote the recording efforts of a solo member. A Zomba spokeswoman says the company does not comment on litigation.

Hadda Brooks Dies At 86

LOS ANGELES-In 1945, singer/ nianist Hadda Brooks established both her own storied career as "Queen of the Boogie" and the fortunes of indie R&B label Modern Records with her

Swingin' the Boogie. Brooks, 86, died Nov. 21 in a Los Angeles hospital. She had recently under-

done onen-heart surdens Raised in L.A.'s Boyle Heights neighborhood. Brooks studied classical music as a youth and worked

as a rehearsal pianist in a tapdance parlor. In 1945, she was approached by Jules Bihari, one of the co-owners of Modern, and offered

pianists Pete Johnson and Albert Ammons, and her career took off.

Brooks began singing in 1947 at the suddestion of handleader Charlie Barnet. Her smokey vocals enlivened debut single, the instrumental the hits "That's My Desire," "Out of

the Blue," and "What Have I Done?" She appeared in the films In a Lonely Place and The Bad and the Beautiful and in 1951 hosted becown local TV show in L.A.

Brooks retired in 1971, but she returned to music after celebrated 1987 club gigs in Los Angeles and New York. In

Modern sides and released a new album, Time Was When. She made her

1994, she signed to Virgin's Pointblank imprint, which reissued her \$800 to record a side for his new comnany. She worked up a tune along the last appearance in L.A. in Sentember.

Market Watch

A Weekly National Music Sales Report							
YEA	R-TO-DATE OV	ERALL UNIT SALE:	8				
Total	657,286,000	568.664.000	(***13.5%)				
Alhems							
Singles	628,195,000 29,091,000	557,563,000 11,101,000	(- 11.2%)				
			(* 61.8%)				
YEAR-		S BY ALBUM FOR	TAN				
	2001	2002					
CD	583,771,000	529,623,000	(~9.3%)				
Cassette	43,221,000	26,518,000	(~38.6%)				
Other	1,203,000	1,422,000	(- 18.2%)				
OVERALL UNIT SALES							
The Week	15,263,000	Liti Week 1991	22,557,000				
Inst Week	14,035,000	Change	-32.3%				
Thange	8.7%						
	ALBUM						
- Week	15,088,000	Week 2001	22,200,000				
Last Week	13,861,000	Chan e	-32.0%				
Change	-8.9%						
	SINGLES						
Week	175,000	T W ek 2001	357,000				
I mail Week	174,000	Change	51.0%				
hange	0.6%						
YEAR-TO-	DATE ALBUM	SALES BY STORE	TYPE				
	2/0.1	7.0					
Chain	335,515,000	284,780,000	(* 15.1%)				
Independent	89,057,000	71,288,000	(* 20.0%)				
Mass Merchant	184,457,000	182,503,000	(=1.1%)				
Nontraditional	19,164,000	18,993,000	(* 0.9%)				
YEAR-TO-D	ATE ALBUM S	ALES BY STORE L	OCALE				
	280	2 10					
City	144,759,000	127,931,000	(=-11.6%)				
Suboro	262,603,000	231,782,000	(@ 11.7%)				
Rural	220,833,000	197,850,000	(* 10.4%)				
ROUNDED HOUSES		FOR	WEEK ENDING 11/24/0				
Promised from a performal comm	to of second second section in	reports collected, compiled, and prov					



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Clear Channel Radio Launches Campaign Against Piracy

BY MARC SCHIFFMAN NEW YORK-The Recording In-

dustry Assn. of America (RIAA) and its member labels are applauding Clear Channel Radio (CCR) for its new ad campaign against Internet music piracy. Clear Channel (CC). the biggest radio owner in the U.S.-with more than 1,200 radio stations-launched the campaign Nov. 21. It will air 30-second spots on its radio stations, its syndicated Premiere Radio Network programs, and its XM Satellite stations. (CC is an investor in XM Satellite Radio).

CCR CEO John Hogan tells Billboard the idea of the campaign is to minimize online music piracy, "Our hone is that, at a minimum, we can create an awareness and better understanding of the impact of fonline piracy] on artists and the industry."

In the press release announcing the new campaign, RIAA chairman/CEO Hilary Rosen thanked the conglomerate for its efforts. She stated, "We need more media companies to help educate the consumer on the pressing issue of Internet theft and its consequences.

In October, the RIAA and a coalition of record companies, artists, and music organizations launched their own multimedia campaign to stop online music piracy. (Billboard Oct 5)

The spots will run as inventory becomes available. After an initial five- to six-week run, CC will deter-

mine whether to continue the campaign. Its Web sites will participate, and Hogan says he is in talks with the sister outdoor and TV divisions for participation on those fronts. No price for the campaign was available. CC has long been the target of



guarters of the music business for its sheer size and power. Hogan says he hopes that the campaign will not only convince CC's audience to stem the flow of pirated online music but show the industry-at-large how the company's size can help. "I'd be kidding you if I said we didn't see the peripheral benefit to Clear Channel." Hogan says, "The fact that we've gotten unfairly portrayed in the last 12 to 15 months is something we think about and that I'm very interested in trying to reverse. This does show how influential Clear Channel can

be when we put our collective resources behind an idea.

"One of the things I set out to do in this job is to have a better relationship (with) and understanding of artists and labels, Hogan says. He says the piracy issue "consistently came up as something that was problematic for them. In thinking of what we could do to be better partners with artists and recording companies, we came upon this idea."

The company is also making the spots available to other broadcasters through downloads at clearchannel.com. At press time. the site had six generic spots as well as artist-voiced contributions from Sean Paul, Busta Rhymes, and Steve Wariner

Executives at Arista, Atlantic, Columbia, Elektra, and RCA all voiced their support of the plan in the CC veleace

The Recording Artists' Coalition (RAC), along with California state Sen. Kevin Murray. D-Culver City. a recording artists' advocate, offered reserved support for the new campaign, saying in a joint statement: "While the campaign is a 'complementary effort' to the artists' rights movement, RAC is still concerned about serious outstanding issues with Clear Channel, including the harmful effects of consolidation in radio and concert businesses and independent promotion payments Ito radio stations I that are recouned against the artists.

Hogan says it is the first time that CCR has amassed its holdings in this way, "We have done things collectively in the past, but this is the first time we have done some. thing of this nature.'

And while Hogan has no specific projects waiting in the wings, he says the company may undertake similar campaigns in the future: "We have an opportunity and a responsibility because of the

breadth of our company to do a lot of good and to help raise the tide of radio in general.

Hogan is quick to point out, however, that despite their size, CC's U.S. holdings represent only 12%-13% of stations in the nation. "This can't be done without real collaborative

effort" with other broadcasters. Additional reporting by Bill Holland in Washington, D.C.

UMG Operating Income Drops Company Sets New Policy On Royalty Payments

BY MATTHEW RENZ NEW YORK-Universal Music Group's

(UMG) third-quarter operating income was 16 million euros (\$15,9 million), down 89% from the same period last year, due to higher provisions for returns and A&R costs. UMG previously reported a 9% decrease in sales for the quarter to 1.33 billion euros (\$1.32 billion) (Billboard, Nov. 23). Published reports have the com-

pany revamping its royalty payment infrastructure to include a larger auditing staff and more artist-friendly access to audits.

For the first nine months of 2002, UMG had operating income of 185 million euros (\$183,7 million), down 51% from last year. Revenue was down gation to look at all offers."

Jacques Espinasse, CFO of parent Vivendi Universal (VU), says the company remains hopeful about the fourth quarter, in which UMG has a number of big-name new releases. Overall, VU reports a third-quarter net loss of 1.23 billion euros (\$1.22 billion), or 1.13 (\$1.12) euros per share. It had a net loss a year ago of 960 million euros (\$953 million), or

6% to 4.2 billion euros (\$4,17 billion).

.92 (91 cents) euros per share. Citing progress in its financial restructuring. Espinasse said VU's "cash Last week, VU rebuffed an offer by

investor Marvin Davis to buy its entertainment assets (Billboard, Nov. 30), Espinasse said, "We have an obli-

ExecutiveTurntable







PUBLISHING: BM1 promotes John Cody to COO/CFO and Del Bryant to executive VP in New York. They were, respectively, senior VP/CFO and senior VP of writer/publisher relations and performing rights.

ARTIST SERVICES: The Mitch Schneider Organization (MSO) promotes Libby Henry to national/tour publicist in Sherman Oaks, Calif. She was tour publicist. MSO also names Jennifer Sheller as tour publicist in Sherman Oaks, She was publicity coordinator for Maverick Records.

VENUES: Nan Keeton is named VP of marketing and visitor services for the Lincoln Center for the Performing Arts in New York, She was director of creative services. The Lincoln Center for the Performing Arts also names Liza Parker as VP of human resources and administrative services and Betsy Vorce as VP of public relations in New York. They were, respectively, partner of the Phillips Oppenheim Group and executive VP of corporate affairs for Courtroom Television Network.

BROADCASTING: Pierfulgi Gazzolo is promoted to senior VP of distribution for MTV Networks Latin America in Miami. He was VP of distribution.

John Ivey is promoted to regional VP of programming for Clear Channel Los Andeles, He was PD for Los Angeles' KIIS-FM and KYSR-FM.

Liquid Audio Brass Resign, New Chiefs Named BY MATTHEW BENZ in sales and a net loss of \$11.2 million

NEW YORK-Liquid Audio presi-

dent/CEO and co-founder Gerry Kearby has resigned, as has senior VP of business development and cofounder Robert Flynn.

The Redwood City, Calif -based digital-music company has appointed as its chairman James Somes, a member of Liquid's board and a founder and managing director of boutique investment bank Alexander Dunham Capital. Board member Stephen Imbler, a former president/COO of software firm Hyperion Solutions, will serve as president. Former board member Ravmond Doig, who once was an executive

at 20th Century Fox, will be CEO. Liquid said Kearby and Flynn will remain on retainer as consultants to the company. Flynn will continue as a member of the company's board. Kearby and Doig left the board earlier this year, when dissident shareholders Sevmour Holtzman and James Mitarotonda, chairman and president/CEO, respectively, of MM Cos., were elected at the annual stockholder meeting. Kearby could not be reached for

In the face of vocal opposition by stockholders, many of whom would like to see the firm liquidated, Liquid recently terminated a proposed merg-

er with distributor Alliance Entertainment Corp. (Billboard, Nov. 23). In a statement announcing the resignations, Liquid said it "will continue to explore strategic alternatives that will deliver the most value to all stockholders." The company has said it is considering going private, merging with another firm, or recapitalizing or liqui-

dating itself (Billboard, Nov. 30). Formed in 1996, Liquid went public in 1999 but has yet to generate substantial revenue. Through the first three quarters of 2002, it had \$387,000 or 49 cents per share. It did, however, recently announce a large digitaldownload program with Universal Music Group (Billboard, Nov. 30). Liquid said Michael Bolcerek remains

CFO and that, as of now, "no other staff changes have been made or contemplated." In a round of cost-cutting one month ago, senior VP of content development and label relations Dick Wingate and senior director of content development Mike Abbattista were let go, leaving about 30 employees.

JCOR Founder Files Suit Against Interscope scope "concocted flimsy, bad-faith

LOS ANGELES-Jay Faires, founder of defunct hip-hop label JCOR, has filed a \$30 million breach-of-contract suit against Interscope and its co-founder Jimmy lovine, claiming they conspired to "demolish" JCOR's business and steal its clients. JCOR, which inked a distribution deal with Interscope in 2000, folded earlier

The suit—filed this week in Los Angeles Superior Court-claims Inter-

this year.

excuses and false accountings" to withhold payments and periodic advances, including one for \$2 million owed to JCOR as part of the distribution deal. It says Interscope's systematic "financial starvation" of JCOR involved "carefully planned inducements" to artists and labels associated with JCOR-including Vagrant Records-with the goal of severing those relationships.

An Interscope spokesperson declined to comment.

HIP-HOP GOSPEL

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UPCOMING SPECIALS

SHOCK REDORDS ISTH ANNIVERSARY - Issue Date: Jun 25 - Ad Obse: Jun 2
ASIA PACIFIC CUMPTIERLY ## - Issue Date: Feb 8 - Ad Obse: Jun 14
2003 RECORD RETAILING DIRECTORY - Issue Date: March 5 - Ad Close: Jun 15
HALL & AURES OF HOCK ## - Issue Date: Feb 15 - Ad Close: Jun 28
LUTIN MISSS 6-PHOCK ## - Issue Date: Feb 22 - Ad Close: Jun 28
TOURING OUNTIERLY ## - Issue Date: Feb 22 - Ad Close: Jun 28

MIDEM I

Billboards MIDEM I spotflipt provides a preview of the 2003 MIDEM conference with a look at U.S. Indie record companies attending the conference, the strength of Indie partnerships in the declaring music sales era and an at-a-glance guide to lary label executives from around the world attending MIDEM.

> issue date: jan 18 ad close: dec 20

Gene Smith 646.654.4616 • gsmith@billboard.com

SUGAR 70TH ANNIVERSARY

Jon Billboard as we celebrate the 70th arrawnsary of independent Italian publisher Suger. We take a look at Sugar's history, current success and feature capsules of Sugar's writers and artists including Andrea Booelfs remaintable career.

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MIDEM II

Billboard's MIDEM's spotlight feetures a profile of MIDEM's new executive. Paid Zilk, and an intensive with veteran MIDEM chick Zwaler Rey, Plaw se provide a guide to lary publishing company executives from around the world and profile top executives, contact information and business prior-tiles for this veral's even flower.

issue date: jan 25 ad close: jan 2

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ARTISTS & MUSIC



officially start as president of the National Academy of Recording Arts and Sciences (NARAS) Monday (2) in Santa Monica, Calif. Portnow was named to the position Sept. 30 but continued in his post as senior VP of West Coast operations for the Zomba Group, where he was under contract (Billboard, Oct. 12), At NARAS, Portnow replaces president/CEO Michael Greene, who resigned in April, A Zomba representative did not know if Portnow's position would be filled.

MAVERICK MOVES: Daniel Savage is departing his position as Hollywood Records' senior VP of marketing. sales, and synergy to become GM at Maverick Records, effective Jan. 2, 2003. He replaces Fred Croshal, who announced his denarture earlier this year (Billboard, Aug. 3).

FLYING HIGH: Jackson Browne, Jack Tempchin, and J.D. Souther have settled a lawsuit they filed against Warner/Chappell Music in February over unpaid royalties for an undisclosed amount (Billboard Bulletin, Nov. 26). The songwriters allege they were underpaid royalties for songs on Elektra's Eagles-Their Greatest Hits. 1971-1974, including "Best of My Love" and "Take It Easy." The writers said their royalties should have been based on a floating rate rather than the 1975 mechanical license statutory rate and that the agreement had lost them \$10 million

DEAR DIARY: Pierre Cossette, hest known as producer of the Grammy Awards telecast for more than 30 years, has written his autobiography, Another Day in Show Business (ECW Press). The tome comes out in late February 2003-just in time to coincide with the Feb. 23 Grammys, Coincidence?

HAPPY NEW YEAR: There was a time when overseeing the dropping of the ball at midnight was enough for Dick Clark on New Year's Eve. Not anymore. This year, Clark will have three ABC specials as we watch 2002 slip into 2003. The trio will start at 10 p.m. and go into the wee hours of 2003. Among the participating acts are Coldplay. the participating acts are Comping, John Mayer, Alabama, B2K, Kelly Clarkson, Missy Elliott, Las Ketchup, Nelly, Rod Stewart, Third Eye Blind, Justin Timberlake, and Uncle Kracker.

FIVIS FANS UNITE: When we read a Nov. 25 Associated Press report about Elvis Presley Enterprises' (EPE) reversal of its October decision to no longer sanction festivals that feature Elvis impersonators, we had to investigate further So we called Todd Mordan. EPE's director of media and creative development, who, quite frankly, sounded a little tired of discussing the whole matter already

"We have nothing against Elvis impersonators who do a good job and have good intentions," he says with a sigh. It just seems that more and more of the festivals were focusing on impersonators, some of whom, as the AP quoted EPE CEO Jack Soden as saying, "just should not have gone outdoors in outfits like that." Morgan adds. "The impersonator component was getting more important, and our



licensing department contacted all of the festivals we normally have licensing agreements with and said that we weren't going to be cooperating with festivals with impersonators anymore."

A coda here is that EPE itself does not utilize Presley impersonators at any of its properties, most notably Graceland. "We have nothing against them." Morgan says, "we just don't do there

For a festival, being sanctioned by EPE is tantamount to getting the Good Housekeening seal of approval

Morgan says of all the Presley festivals held annually worldwide, only about 12 are sanctioned. Turns out that when the EPE letter arrived, it caused quite a few of the sanctioned festivals to get their white, sequined iumpsuits in a twist. They rattled off what Morgan calls "several intelligent letters" explaining why impersonators and EPE's blessing at festivals were not mutually exclusive. And, in what has become all too rare in the corporate marketplace today. EPE listened and decided the festival organizers were right and reversed its decision. On behalf of the festivals, we say, "Thank you. Thank you very much

Busta Rhymes' Success Is 'Safe'

Rapper's J Release 'Supercedes Everything' Previously Accomplished BY RASHAUN HALL

Busta Rhymes is an unstoppable creative force.

Coming off the platinum-nlus success of Genesis, his J Records debut, Rhymes returned Nov. 26 with his sonhomore J release-and sixth career offering-It Ain't Safe

No More

Having released Genesis less than a year ago, some might view the turnaround time between albums hasty. But for Rhymes it was

the opposite "When I'm finished with one album, I don't have shit to do until the next," says Rhymes, whose songs are published through T'Ziah's Music/Warner/Channell (BMI). "I'll be doing shows and partying at the concerts. but after the show is over I'm mad bored. So instead of kidding around, I might as well write some rhymes and make some hot, new shit, I have to do something to occupy my time."

Rhymes began production on It Ain't Safe No More... following his stint on the Area2 tour with Moby and David Bowie. "It didn't influence the

direction of the music, but it did influence my outlook on how many motherfuckers I'm not getting a chance to reach because I'm not their kind of an

artist." Rhymes says of the tour. "I don't [usually] get those platforms to perform and promote what I'm doing. So when I went out there, I felt like I had never had an album out before.

"For the most part. I treat it all the same," he adds. "People embrace a feel-good energy even if they don't understand the culture or the music. If the energy feels right. they'll still throw their hands up for you and embrace your vibe. Vibe is priceless-you just have to be able to communicate in a way that can help them relate to what you specifically want them to relate to. If people see you smiling, they're going to smile with you."

SURPASSED EXPECTATIONS

The success of Genesis, which peaked at No. 2 on the Top R&B/Hip-Hop Albums chart and at No. 7 on The Billboard 200, marked Rhymes' second-most-successful effort, after 1997's When Disaster Strikes. "It wasn't everything that I expected it to be, but it definitely met

a level of expectation that kind of superceded what I did expect, because [Genesis] was one of the first hip-hop albums J had put out." Rhymes says. "I didn't know what to expect, and in a situation where there really wasn't a track record to say that they know what they're

doing in this area, you're going to expect the worst first That said, Rhymes has even higher hopes and expectations for It Ain't

Gillyard agrees: "We hope to raise the bar even higher with this album. Creatively, this is one of his best, if not his hest album "I have to give all credit to Rus-

ta." Gillyard adds of the setup for the album, "My conversation with him before doing this album was that he's raised the bar to a certain level, and now he has to exceed that. He did that himself. He checked into a space creatively, and

thus we have It Ain't Safe No More . . . BREAKING FROM THE PACK

in a way that I

haven't loved

that I'm back in

a good place in

I love this album an album in a long time. [I have the comfort of knowing

the market.' -BUSTA RHYMES

Safe No More . . .

"I love this album in a way that I haven't loved an album in a long time. With the comfort of knowing that I'm back in a good place in the market. I feel like this time we can really put the nail in the coffin and kill this shit and in an overwhelming way supercede everything that I've accomplished in my career." J Records VP of urban music Ron

According to Gillyard, Rhymes has always been able to separate himself from the competition, "What always sets Busta up, no matter what quarter he comes in, is that he's doing to give you a visual that separates him from the pack. Though we don't do the million-dollar videos, he taps into another creative space and comes up with something that makes him stand out

Booked by Cara Lewis for New York's William Morris Agency, Rhymes hopes to launch a U.S. tour in January. If the early response to lead single "Make It Clap" is any indication of how well his

new album will do, the ranner is on his way. As of the Nov. 30 issue of Billboard, the single was No. 29 on the Hot R&B/Hip-Hop Singles & Tracks chart and at No. 19 on the Hot Ran Tracks chart.

"Radio always takes their time with me for some reason," Rhymes says of the single. "Then after a while, once they figure it out and they get the new direction-because I don't like to give people the clichéd approach to music-that's when things start detting really crazy. I'm looking forward to it going in that same direction, and so far, it seems like we're getting those implications.

Managed by Mona Scott and Chris Lighty for New York-based Violator Management, Rhymes takes a handson approach to every aspect of his career and serves as executive producer on It Ain't Safe No More ... "If at any given point-being that tomorrows are never promised-my career comes to a screaming halt, I don't want to live with the regret that I wasn't able to die in my own iniguity." Rhymes says, "I'd rather know that if something didn't go right, it's because of me, as opposed to leaving it in somebody else's hands."

Soundtrack Work Sways Saliva Set

Sophomore Effort Gets Boost From Singer's Collaboration on 'Spider-Man' Cut Score

BY MARGO WHITMIRE

Saliva fans may want to pop some popcorn and settle into a dark room for their first listen to Back Into Your System (Island), the second set from the Memphis rockers. "Our music listens like a movie."

frontman Josey Scott says. "It has neaks and valleus tension and resolution, and I think that's what attracts people to it.'

With the success of "Hero." Scott's collaboration with Chad Kroeger for the Spider-Man soundtrack, and featured Saliva tracks on Training Day, A Knight's Tale, Resident Evil. and Blade 2, the group kent in mind its marketability in the soundtrack community in mind when making the new album. As the principal writer,

Scott says, "I wanted to take my time and sort of lay it all out on the line creatively to make an album that wasn't conceptual, necessarily, but had a beginning, middle, and end."

A WISER, SMARTER WINDOW

If the plot to its 2001 Grammy Award-nominated debut, Every Six Seconds, was that of five ambitious, wide-eyed musicians yearning for the big time, Back Into Your System, Scott says, "tells the story from then until here. It's a wiser and smarter window inside our lives '

With songs like the Southern, metaltinged "Holding On" and the title track,

Saliva's second set (issued Nov. 12) deals mainly with the experience of navigating through the music industry after being thrown "into the vortex of the 'gravy train,' " as Scott puts it.

Recording for three months on the same board as the Who at New York's



legendary Bearsville Studios, guitarists Chris D'abaldo and Wayne Swinny, drummer Paul Crosby, bassist Dave Novotny, and Scott were conscious that the album avoid any genre labels while reflecting the different musical influences of each member.

"I've never really been about titles," Scott says. "Coming from Memphiswhich is the Liverpool of America, in my opinion-we come from all these melting pots of styles, and in the industry, if you have a little bit of hinbon influence and use it as spice as we do, you're automatically pigeonholed as rap/rock."

Produced by Bob Marlette, who produced the group's first album and has also worked with Ozzv Osbourne and Marilyn Manson. Back Into Your System features the notable "Rest in Pieces," a track backed by a mournful guitar riff written for the hand by

Nikki Sixx of Mötley Crüe. "I was really blown away by it, not just by it being Nikki Sixx but by [him as a] songwriter," Scott says. "We went into the studio with it and the rest of the guys fell in love with it, too.

A WIDER AUDIENCE With the album's first single, "Always," already gaining airplay at modernrock radio, Stu Bergen, executive VP of Island Records, is hopeful that Back Into Your System has the

potential to appeal to a wider audience than Every Six Seconds, banking also on the good will that retailers gave to that set. "Retail really stepped up and took a shot on the last album when they were a haby band coming out of Memphis," Bergen says, "We're going to go out and be very aggressive in the fourth quarter." Grant Cruger, manager of the Franklin, Tenn,-based CD Warehouse, says, "We'll display it on our front-end new-release wall and in the bins that

feature [artists on] the Billboard Ton 100. Their last album sold really well. so I think this one will do OK. Island is also heading a grassroots campaign targeting the fans of the first album and also those of a similar audience "We have various street teams

across America right now handing out stickers and fliers," Bergen says, "Coming out of Josev's involvement with 'Hero' this summer and his raised profile as a result, we specifically started a long time out to create awareness of the new Saliva record. Saliva's appeal stretches also to

videogames and the World Wrestling Entertainment (WWE) community; the act has recorded songs for Midway's Spyhunter, Johnny Moseley Mad Trix, Gotham, and ESPN Summer X and has appeared at a WWE pay-per-view event, Booked by Pinnacle Entertainment, the group is currently trying out the new material with audiences as headliners of the Nokia Buzz Band tour with Audiovent and Theory of a Deadman until the end of December

"There's something for everybody on here." Scott says of Back Into Your System, whose songs are published through Rondor/ASCAP. "There are Slaver fans that have mad respect for Peter Gabriel, because no matter what style you might be into, you know when someone is telling the truth, and we're telling the truth when we speak on this record "



HOUSE OF GLASS: During the past two decades, popular and prolific composer Philip Glass has had little need to worry about his representation in the retail marketplace. Relationships with such major Jahols as Columbia Masterworks (later Sony Classical) and Nonesuch have assured that most of his major works have been documented. Those relationships continue to bear fruit: In October, Sony released the soundtrack to Nagoygatsi, the final film of the much-lauded trilogy Glass scored for visionary director Godfrey Reggio, and on Dec. 10. Nonesuch will issue Glass' score for Stenhen Daldry's new film adaptation of Michael Cunningham's

Even so, those labels and others have barely scratched the surface of the voluminous Glass oeuvremuch of which has, however, slipped into circulation via radio broadcasts. live recordings, and other unauthorized sources. The rest of the scenario, though far more common in the pop music world than in contemporary classical music, is hardly surprising: Insatiable fans go online, trading illicit sound files and even

Pulitzer Prize-winning novel, The

selling bootleg CDs. According to Don Christensen, a longtime Glass associate who is currently in charge of cataloging the many hours of private recordings the composer has amassed over the years, he and producer Kurt Munkacsi had already been considering starting a new label to issue the gems they were discovering in the archives when he found a bootled CD of Glass' 1990 film score for Condumon available on the Internet. The discovery jump-started Orange Mountain Music, established by Christensen and Munkacsi in September 2001.

The label, whose name is a play on the well-known Iron Mountain storage facility, issued an authorized version of the much-demanded score. "It's a much more interesting record [than the bootlegs]," Christensen explains, "because not only does it have Candyman, but it also includes the music from the sequel and has documentation." Christensen spread the word via a promotional Web site orangemountainmusic.com, as well as through philipglass.com and numerous fan-created sites. The grassroots approach has resulted in sales of 4,000 copiesminimal by major-label standards but a respectable showing for a self-run enterprise.

"The major record companies approach to selling music doesn't really fit into these little niches. Christensen says, "so they do a bad job of it, or don't do it at all. It realrelease, Solo Piano,

ly appears that they're not interested if it's not going to sell huge numbers of records. And those labels and distributors seem to have a lock on

Instead, Orange Mountain has doggedly pursued an anti-establishment course. The label deals directly with amazon.com, a handful of American-based retailers, and distributors in England and Japan. Bucking most recent trends, the label sells its releases with a mandatory minimum order of 10 pieces. 30 days billing, and no returns. As a result, at present the label is almost entirely missing from traditional brick-and-mortar accounts in the II S



Orange Mountain from maintaining a busy release schedule, offering three further discs this year. Early Voice, issued in January, features the long sought-after Another Look at Harmony, Part IV, a watershed composition that led directly to the composer's breakthrough opera, Einstein on the Beach. July saw the release of A Descent Into the Maelström, a 1986 dance score performed by an especially potent version of Glass' ensemble (and widely available via illicit downloads). On Nov. 14, the label issued Saxophone, an infectious disc that includes a lithe rendition of Glass' Concerto for Saxophone Quartet in its original, quartet-only version, as

Christensen says the label is investigating the possibility of making its releases available via download. In the meantime, the Glass archives will continue to yield tantalizing treasures on CD. Releases currently under discussion include obscure film scores (such as Bent. which features a vocal cameo by Mick Jagger), concert performances, and even complete operas. More new recordings are in the offing, as well: The coming year will bring a disc of pianist Paul Barnes' solo transcriptions of music from Glass' operas, and Glass himself will be at the keyboard for a recording of his Piano Etudes, the long-awaited follow-up to his bestselling 1999 Sony

well as a new piece for saxophone

sextet. The Windcatcher.



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Cordero: A Fusion Of Latin Heritage. Southern Upbringing

BY CHARLES DAUGHERTY With Lamb Lost in the City, bilin-

gual rock act Cordero makes its bid to prove that even hardcore garage/ punk rock can be infused with pure Latin music, yielding an incomparable sound still faithful to both musical roots

Combining salsa percussion and horns with Southern indierock guitars comes natural to lead singer/songwriter Ani Cordero, It's the musical personification of her life. Growing up Puerto Rican in Atlanta, Cordero was equally exposed to the Latin music of her relatives and the local rock into which she immersed herself.

"I come from an indie-rock background," she says, "Drums were my first instrument. But I also grew up listening to Latin music. For me, combin ing the two was natural."

After playing with bands that include Number One Family Mover and Man or Astroman, Cordero moved to Tucson, Ariz., in 1999 to write and record her own music

"I'm still new to all of this," she says of her songwriting, "I always knew that I wanted to work on my own music, combining everything I grew up listening to.

Later that year, the singer moved to New York, where she formed Cordero with members of such indie-rock bands as Rock*A*Teens. James Hall, Bee & Flower, and Blasco Ballroom.

Lamb Lost in the City (issued Oct. 29 on Daemon Records) is the cul-



mination of the frontwoman's experiences in the Big Apple.

"The strongest factor in the album's six Spanish and five English tracks is that they offer a variety that defies categorization," Daemon label manager Andrea White says. "Here we have an alternative-rock band playing Spanish music. The album's mix of high-energy Spanish songs

and slower, deeper English songs gives it a unique identity that we think will have a great anneal to listeners. It's like listening to alternative music in Latin America."

She continues, "Cordero is introducing something new. When one thinks of Latin music in America.

Gloria Estefan or Enrique Iglesias comes to mind. Cordero is introducing a new kind of Latin music to the independent and college-rock crowd. Our goals with Cordero are to snend time with artist development. The best way to market them is to tour them extensively. We are basing a grassroots campaign around their live shows,

The band recently completed an 18-city tour of the Fast Coast and the Midwest with plans to hit the West Coast before year's end. The

album tracks "Vamos Nenas" and 'Hellfire" have been serviced to college radio. White notes, "We have high expectations for the radio success of Cordero,

Cordero is self-managed and is booked by Laurel Deppen at Silver Leaf Booking in New York. The group's songs are published by Cordero Music, BMI.



ON THE DISNEY TRAIL: Walt Disnev Records has not one but two potent soundtracks currently in the marketplace

The first is Treasure Planet. which features the ballad "I'm Still Here (Jim's Theme)" by four-time Grammy Award-nominated songwriter John Rzeznik of Goo Goo Dolls. Rzeznik also wrote the endtitle song, "Always Know Where You Are." which is performed by BBMak. Additionally, the album



offers a full orchestral score by Academy Award-nominated composer James Newton Howard. For Rzeznik, writing "I'm Still

Here" was remarkably simple. To tan into the lead character's rebelwith-a-cause angst, the artist says he just reached back to his own youth, noting, "I felt a lot like that when I was his age

Treasure Planet is Howard's third score for a Disney animated feature, following Dinosaur (2000) and Atlantis: The Lost Empire (2001).

Of his work for Treasure Planet he says, "It's very much in that wonderful tradition of Korngold and Tlomkin and Steiner. Those composers have such a legacy of spectacular music that there was an expectation that the music really had to perform on a classic level."

Disney's other noteworthy soundtrack offering is the set accompanying Tim Allen's new film, The Santa Clause 2

The album features the end-credit track "Santa Claus Lane" by teen star Hilary Duff, who has the title role in the Disney Channel's international hit series Lizzie McGuire and recently starred in the Disney

Channel original film Cadet Kelly. Duff made her singing debut this summer on the Lizzie McGuire soundtrack from Disney Records with the single "I Can't Wait," which quickly catapulted up the Radio Dis-ney charts (No. 1 for seven non-conname from the Disney label, which went to retail Nov. 5. The Santa Clause 2 soundtrack also features a mix of new and classic holiday songs by a wide range of popular acts. Shedalsy gives a country twist to "Santa's Got a Brand New Bag," while Brian Set-

secutive weeks). "Santa Claus Lane"

will also be featured on Duff's own

holiday-themed album of the same

The collection also features such classic acts as the Shirelles ("Blue Holiday"), Louis Armstrong & the Commanders ("Zat You Santa Claus"), and Brenda Lee ("I'm Gonna Lasso Santa Claus").

THORNBERRYS HIT IT BIG: Nickelodeon's hugely popular TV series The Wild Thornberrys joins the ranks of kiddie shows making the transition onto the big screen. It does so with a sterling Nick/Jive soundtrack that benefits from the contributions of such superstars as Paul Simon, P. Diddy, Brandy, and Peter Gabriel.

Although the film is undeniably aimed at kids, the soundtrack is intended to be a multigenerational project.

This is more than a children's record." Jive president Barry Weiss says, "This is an album for the whole family to enjoy. We're honored that some of the most-respected artists in the music world have been able to contribute to the album

Albie Hecht, president of film and TV entertainment for Nickolodeon, agrees, "By combining Grammy Award-winning artists, today's biggest pop stars, and African world musicians, this soundtrack will be enjoyed by a very broad audience Among the set's highlights is

Simon's lovely "Father & Daughter," as well as Gabriel's revision of his classic "Shaking the Tree," on which he duets with Shaggy. Gabriel also offers the entertaining new recording "Animal Nation." Making fine appearances on the

album as well are Nick Carter ("End of Forever"), the Pretenders ("Get Out of London"). Hugh Maselcela ("Motla Dave Matthews ("Twoya")

La Pula"), and Angélique Kidjo With The Wild Thornberrys Movie soundtrack streeted Nov. 26. The film opens nationwide Dec. 20.

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Primal Scream Presses On With Controversial 'Evil Heat'

LONDON-Few acts can still genuinely claim to be relevant 18 years into a recording career, but with seven genre-straddling albums under its belt-and following raging controversy post-Sept. 11, 2001 -indie-rocker-cum-psychedelicelectronica exponent Primal Scream is proving to be as uncompromising as ever

"It's a masterpiece," says Columbia's London-based international marketing manager Charlotta Wagert, describing the band's latest set. Evil Heat.

Boasting a stellar cast of collaborators, including Robert Plant and Kate Moss, Evil Heat was released Aug. 5 internationally, debuting at No. 9 in the U.K. a week later. The set streeted Nov. 26 in the U.S. via Epic.

"Despite Evil Heat's many influences and musical diversity, Wagert continues, "the overall feel of the album is extremely cohe-

Controversy has surrounded the

the live premiere of the track "Bomb the Pentagon" shortly

before Sept. 11, 2001. Completely rerecorded and re-written, it now appears on Evil Heat as Rise.

There was a period of time before confirming a deal with Enic when it appeared that the album might not see the light of day in the U.S. "There

was never a doubt that we'd nut this record out in the States," says Rab Andrew, who handles the band for Glasgow, Scotland-based GR Management

A decade since its breakthrough album, Screamadelica (1991), won the coveted Mercury Music Prize, and with such U.S. talent as the Strokes and the White Stripes in vogue, the question remains whether Primal Scream can reach the sales peak it

Duffy, keyboard player and longtime member, is unfazed. "There



has never been any pressure to better Screamadelica, just to better ourselves."

NEW, OLD, ANCIENT KIDS Considering the new wave of

U.S. competition, Duffy jokes that

enced by an old bunch of kids, instead of an ancient bunch of kids influenced by a dead

bunch of kids Evil Heat sees core band members Duffy, Bobbie Gillespie, Andrew Innes, Robert Young,

and Gary "Mani" Mounfield augmented by My Bloody Valentine's Kevin Shields and joined by an array of collaborators. Alongside former Led Zennelin frontman Plant. who plays harmonica on "The Lord Is My Shotgun," and supermodel

Moss' duet with Gillespie

on the Lee Hazlewood cover "Some Velvet Morning," stands the considerable production skills of David Holmes, Jagz Kooner, and Andy Weatherall. the last of whom reinvented the band's sound in 1990 with his dance mix of the band's "Loaded"

studio," Duffy says, "We're always bumping into each other, and we all know he's an amazing blues harpist, so we couldn't resist asking him. And we've known Kate Moss for years. The Scream had never done a duet before and in keeping with the Hazelwood original, she fills those boots of Nancy Sinatra heautifully.

The first single, "Miss Lucifer," entered the U.K sales chart at No. 25 following its July 22 release. Sales were perhaps hindered by the single's uncompromising sound and the lack of reaction at commercial radio. James Curran, head of music at U.K. rock station Virgin Radio is one of the programmers not to playlist the track: "It is quite a demanding listen; however, it shows that Primal Scream are not happy to rest on their laurels."

BETTER LUCK AT MTV

Bolstered by a superb video, "Miss Lucifer" found music T\ more hospitable. MTV Networks Europe's London-based VP of talent and music Fleur Sarfaty was supportive of the single from the outset: "As soon as Sony brought the video in, we knew we had to make it a network priority. We also agreed [to] an exclusive period with the label and committed to 180 plays across the network in a week. The band has consistently made excellent videos, which we've supported, and this one is no excention " That support extended to MTV2 dedicating large blocks of programming to the band since.

Enic has shipped the track to modern-rock and college radio in the U.S., where it is gradually building a solid audience. The videoclin has been serviced to stateside outlets

Rob Campkin, head of rock and pop at HMV, foresees a bright future for the set. "Touring will help maintain sales in the U.K., and then I'm sure the end-of-year polls in the monthly and weekly magazines will rank it very highly," he says. "There will be sales to be had right through to January 2003 all over the world."

Primal Scream has been busy promoting Evil Heat. Upon its international release, the band played the summer festival circuit, most notably Denmark's Roskilde Festival, as well as V2002 Festival in Chelmsford, England, Since, the band (booked by Martin Horne at London-based International Talent Rookers) has been on a concert trek through Europe. A series of stateside dates is being eyed for late 2002/early 2003.

"We love playing in the U.S. Compared to Europe, it's not a tour -it's a road movie!" Duffy says with a laugh. BILLBOARD DECEMBER 7, 2002

Black Crowes' Uncertainty Births Chris Robinson Solo Career

RY IONATHAN COHEN After the Black Crowes wrapped

a North American tour in late October 2001, the group's frontman Chris Robinson drove back to his Malibu, Calif., home facing myriad uncertainties. Although it wouldn't be publicly

announced until several months later, he knew the Crowes would be going on a long hiatus, perhaps never to reform. He also knew he needed an outlet for the new music bubbling inside of him. Within weeks, and without the assistance of his bandmates (including his brother, Rich), he was demoing the material that would eventually comprise New Farth Mud-which serves as Robinson's solo debut for Redline Entertainment 'I was on the beach, and I real-

ized I had no band, no manager, no record deal; nothing except these ideas and these songs that were laid out in front of me," Robinson says. "That was the most exciting thing in the world. It was solely put in my lap. I really had an opportunity to say, 'This is how I feel."

By the end of 2001, Robinson had aligned with manager Kelly Curtis (Pearl Jam) and written more than a dozen songs, including collaborations with Crowes keyboardist Eddie Harsch and the band's former guitarist. Marc Ford. "We hadn't spoken in a long time, but we still had so many mutual friends," Robinson says of Ford, who co-wrote "Sunday Sound," "It was nice to

18

be able to strike up another musical dialogue with him away from the Crowes." Robinson, whose music is pub-

lished by Psychedelic Hippopotamus/BMI, teamed with U.K. producer/multi-instrumentalist Paul Staces in the spring to record the 12-track set in Paris. As opposed to the Crowes' often rough-and-

tumble sessions, Robinson embraced spontaneity, citing such songs as Could You Really Love Me" and "Safe in the Arms of Love.' which were still being tweaked 8 in the studio right before they were put to

"Although Rich and I could be very spontaneous and work, it was always filled with a

lot of drama," Robinson says with a laugh, "I don't think it benefits anyone to start to get precious over little things. It is about those moments when it's happening and when you're focused and everyone is trying to do the best for that piece of music.

Robinson's trademark souldipped vocals power New Earth Mud (issued Oct. 29), which largely eschews the Crowes' more hardrock leanings in favor of slowbuilding ballads ("Untangle My Mind," "She's on Her Way"),

unabashed love songs ("Katie Dear," written for his wife, actress Kate Hudson), and happy-go-lucky funk ("Ride"). Stacey chipped in on guitar, bass, and organ, while his brother, Jeremy, played drums, Minuteman principal Matt Jones

played the bulk of the keyboards. Both Stacey brothers are backing Robinson on his maiden electric tour, which

wraps Dec. 18 in Burlington, Vt., and is booked by Don Muller at Creative Artists Agency. Earlier this year, the artist opted to play his first solo shows acoustically, supported only by Paul Stacey. That pairing is chronicled on a limit-

ed-edition, vinyl-only live album Redline will issue Dec 17

"This is for people who really love Chris Robinson and what he's about," Redline product manager Ryan Dolan says. Initial pressings of New Earth Mud-which debuted at No. 2 on the Heatseekers chartincluded a DVD featuring studio footage shot by Darren Ankenman in Paris and four songs from the live vinyl release. Dolan says a stand-alone DVD will be released in the first quarter of pext year. In keeping with Crowes tradi-

tion, fans are permitted to record

and trade Robinson's live shows.

Although the Crowes were staoles at mainstream-rock radio, the label is expanding its reach for New Forth Mud to triple-A and college stations.

This record is perfect for triplesays WXRT Chicago assistant PD/MD John Farneda, who hegan spinning "Safe in the Arms of Love" well ahead of the record's Oct. 14 add date, "It's not a Black Crowes record, but if people spend some time with it, it will grow on them."

Robinson has appeared on the syndicated interview programs Rockline and Classic Rockline, as well as NPR's World Cafe, to promote the set. Dolan reports that Redline will augment that radio campaign with "everything from print ads to TV time buys" in the 10 core markets that have traditionally supported the Crowes.

Online, the newearthmud.com site includes such features as streaming clips from the album. plus unreleased live songs and behind-the-scenes photos. Dolan says that those who pre-ordered the record through major online retailers were "given access to a stream right away.

Robinson beams at the seemingly limitless prospects ahead of him. "If I wrote 15 new songs and wanted to go play them, we could book dates and just go play to the people who want to see it," he says. "It's great to do things because they're special to me, not because they're a commodity for someone else. I'm not interested in competing with what I've done. This is all about where I can go.'

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Billboard Music Awards Preview

December 9, 8 p.m., MGM Grand, Las Vegas

MGM, BMAs Proving A Perfect Match Award Is 'Living

With MGM As Homebase. Event Takes Advantage Of Multiple Vegas Venues

BY CHRIS MOPPIS

LOS ANGELES-The Billboard Music Awards show sets up shop at the MGM Grand Hotel/Casino for the sixth consecutive year Dec. 9. as the awards show, now in its 13th year, returns to Las Vegas for the seventh time



Avril Lavigne, Creed, Faith Hill, Justin Timberlake, Nelly, and Puddle of Mudd will perform live at the MGM Grand Garden Arena, Comedian Cedric "The Entertainer," who has his own weekly show on Fox, will serve as the program's host.

"We've been fans of Cedric's ever since seeing him in The Original Kings of Comedy movie," executive producer Bob Bain says, "Cedric's new TV series is hilarious, his funny and controversial movie Barbershon is a hit and he's known across the board through his unforgettable Budweiser commercials. His sense of humor seems tailor-made for our audience.

The Vegas location also seems tailor-made for the show, says Michael Levitt, who produces the show with Paul Flattery. "Audiences at awards shows in New York and L.A. tend to be real iaded-What awards show is It we're going to today?' By moving the show to Vegas, not only did it give the show its own personality. but it was also a homerun, as far as connecting with the fan base of people from all over the country who are flowing through Vegas and come to our show. That creates so much energy on our show that you don't see anywhere else."

Also on hand for the annual celebration of the year's musical bestsellers will be B2K, JC Chasez of 'N Sync. Joe. Justin Guarini, Keith Urban, LL Cool J, Master P, Lil' Romeo, Nick Carter of Backstreet Boys, Nivea, and Snoon Dogg,

Several special awards will be presented during the two-hour event. which will be telecast live (8 p.m.-10 p.m. EST) by Fox except on the West

Coast, where it will be tane-delayed. Annie Lennox will accept the Billhoard Century Award, the magazine's highest honor for creative achievement (see page 20), Additionally. Cher will be on hand to collect the artist achievement award which will be presented to her by Aerosmith's Steven Tyler.

Flattery says, "Cher has been at the top of pop music through five decades. She's contemporary, as well as a legend."

And on the 20th anniversary of the release of his landmark recording Thriller, Michael Jackson will be feted with an award honoring that creative and commercial high point. "Michael Jackson's Thriller is the

biggest-selling album in the world. the biggest-selling album in the U.S. behind the Eagles' greatest-hits album, and the biggest album by a solo artist," Flattery says. "This is a chance to give Michael Jackson a meaningful award for what was and is a watershed achievement in popular music.'



Thriller logged a record 37 weeks at No. 1 on The Billhoard 200, and seven of its nine tracks reached the ton 10 of The Billboard Hot 100. It stayed on The Billboard 200 for

nearly two years. On the evening before the awards show, the Billboard Bash at Studio 54 at the MGM Grand will feature the presentation of several non-televised awards and exclusive live per-

For the show's look this year, the producers turned to British designer Mark Fisher, who has crafted stage settings for the Rolling Stones. Pink Floyd, U2, the MTV Movie

Awards, and the Super Bowl. "What he's come up with is on a huge scale," Flattery says. "It's meant to be big. It's almost like if you open a clamshell-it's got that feel to it. He basically creates this canvas that can be ever-changing with lights. It's got a bridge in it.



We're using three screens which are not together, so the imagery will go across three screens, but it won't be one continuous image."

For those equipped with the latest technology, the setting should look as spectacular at home as it will in the house, because the show will be telecast for the first time in the widescreen 16-by-9 format. As it has in years past, the broad-

cast will feature an off-site performance. Last year, Britney Spears followed in the footstens of Aerosmith and Bette Midler with a remote turn at the Bellagio. This year, Creedwho turned in a dazzling number at the Rio two years ago-will appear from the Stratosphere Hotel.

Levitt says, "We always look for those water-cooler moments-those things people will talk about the next day. We expect to have another outdoor performance this year that captures the flavor of Las Vegas. because that's always exciting

The Billhoard Music Awards are presented annually to the No. 1 artists of the year, as well as the artists with the year's top albums and singles, based on sales and radio airplay (see story, page 4). Winners are determined by the 2002 year-end charts compiled from the Billboard weekly charts published from December 2001 through November 2002; sales data for these charts is supplied by Nielsen SoundScan, while airplay information is supplied by Nielsen Broadcast Data Systems.

Proof' Of Success

Grammy Award-winning diva-

Oscar-winning actress, enduring chart-topper, fashion innovator, cultural icon, and touring superstar, Cher will add another accolade to her illustrious career Dec. 9 when she receives the artist achievement award at the

2002 Billhoard Music Awards. The accolade. which recognizes an artist who has helped redefine

nonular music with massive success on the Billboard charts, has previously been presented to Janet Jackson, Aerosmith. Garth Brooks, Madonna, and Eric Clapton.

Cher, whose career has seen her sustain chart success through any number of popular trends, enjoyed a remarkable career resurgence that hegan as she headed into the new millennium. Her 1999 single "Believe" hit No. 1 on The Billhoard Hot 100 33 years and seven months after her first No. 1, the 1965 Sonny

& Cher hit "I Got

You Rahe! Cher earned her first Record Industry Assn of America platinum album as a solo artist with her 1987 eponymous Geffen release, followed by the triple-platinum Heart of Stone, which Geffen released in 1989, Almost a decade later, Cher attained her highest solo success with the 1998 Warner Bros. album. Believe, which has been certified quadruple-platinum. Between those two hits, Cher

reached No. 1 on The Billboard Hot 100 with "Gypsys, Tramps & Thieves" in 1971, "Half-Breed" in 1973, and "Dark Lady" in 1974, and she picked up an Oscar in 1987 for her role in Moonstruck. Since, Cher. has charted with, among others, 'Heart of Stone" in 1990 and most recently, "A Different Kind of Love Song," the latter from her latest Warner Bros. release, Living Proof. Cher has also proved to have im-

> live performer. This year and heading into 2003. Cher continues to parlay her andoing chart and pop-culture impact into boxoffice magic, as her incredibly successful Farewell tour continues to spin the turnstiles and add dates. "So many cities sold out right away that it seemed we should have done more shows," Cher told Billboard in an interview earlier this year. "We originally did just two dates at Madi-

pressive legs as a



Destined to be one of the topearning tours of the year. Cher's trek will gross some \$85 million and play to more than 1 million people before taking a break for the holidays. She'll extend the tour indefinitely into next year. "This (is) the best Cher has ever been. says tour producer Brad Wayra of Clear Channel Entertainment, "If this is the culmination of a life's work in music, she is representing it well on this tour. The shows, the audiences the performances have been out of this world. When she says it's the Cher-est show on

With 'Cry,' Hill Continues To Satisfy **Country. Mainstream Audiences**

BY RAY WADDELL Eight years into an ever-exploding

career. Faith Hill has managed to cross over successfully while aroughly stay. ing true to her core country

fan base Hill's 1999 opus, Breathe. debuted at the top of the Billhoard album charts and the pride of Star. Miss., reneated that feat in October with her most recent album the 14-track Cry. Her fifth Warner Bros. release, Cry debuted at No. 1 on The Billhoard 200 and on the Ton Country Albums chart with first-week sales of 472,000 copies, according to Nielsen SoundScan, Debut single "Cry" also camped out at the top of the Billboard Adult Contemporary singles chart. Hill realized stunning

success out of the boy: her debut album. Take Me As I Am, came in 1994, with her debut single, "Wild One," spending multi-

She scored her biggest hit so far with "Breathe," a song she performed at the 1999 Billhoard Music Awards.

slightly less than \$50 million and was the top-grossing country tour of that year After a self-imposed histus following that tour, Hill re-



Throughout the course of this rel-

atively young career, Hill has deliv-

ered five top 10 Billboard Hot 100

hits, eight No. 1 country singles, two

No. 1 country albums, and two No. 1

Billboard 200 albums. She has sold

some 25 million records worldwide

and received numerous industry

awards. Her 2000 Soul 2 Soul tour

surfaced again this year with Cry. The artist tells Billboard that what she'll most remember about 2002 is "the process of making Cru and the opportunity to take my music around the world. My producers and I. along with some of the most amazing musicians, worked to create an album full of music of which I am very proud. Having the opportunity to do a promotional tour of Europe and Japan was not only exciting to share my music, but it was also an amazing experience for my family. Another highlight of this

year was an appearance on the venerable TV show Saturday Night Live, "I've watched the show since I was old enough to watch it, and doing

the show was a blast." Hill is slated to perform "When the Lights Go Down" during this

vear's telecast. She calls the tune one of the most powerful songs I've

nle weeks aton the country chart. (with husband Tim McGraw) took in

Creed Soars Higher In '02

'Weathered' Has Act Nearing U.S. Sales Of 23 Million



Run-D.M.C. Tribute Set When Iam Master Iav was trad-

ically murdered Oct. 30 in his Queens, N.Y., recording studio, it marked the end of Run-D.M.C., one of the most influential groups in non music Several superstars are coming

together at the Billhoard Music Awards for an all-star tribute to the legendary group. Among the artists slated to appear are Nelly, P. Diddy, Nas, and Steven Tyler and Joe Perry of Aerosmith, who revived their band's career with a 1986 remake of "Walk This Way" with Run-D.M.C. More acts are expected to be added. Jav (aka Jason Mizell), 37,

formed Run-D.M.C. in 1982, with Joseph "Run" Simmons and Darryl "D.M.C." Mc Daniels. The trio landed a number of hits, including "My Adidas," "King of Rock," and "Down With the King." Run-D.M.C. paved the way for a

number of ran acts to follow into the mainstream by being the first such group to appear on Saturday Night Live and American Bandstand. The Billboard Music Awards appearance is expected to be one of the

last by Simmons and McDaniels together: Shortly after Jam Master Jay's death, they announced the group's retirement. Simmons said. As a tribute to the positive legacy of Jam Master Jav, we started together and we want the Run-D.M.C. legacy to always reflect the three of us together."

Nelly's World Heated Up In 2002

If there's a formula for crafting a

crossover hit, rapper Nelly has it. Two years after his stunning Fo' Reel/Universal debut Country Grammar topped both the The Billboard

200 and the Top R&B/ Hin-Hon Albums chart and sold more than 7.9 million units (according to Nielsen SoundScan), the St. Louis native mined multi-platinum again with his follow-up.

Nelluville Released June 25 Nelluville debuted at No. 1 on The Billboard 200 and has sold 4 million units so far, according to Nielsen

SoundScan. He'll perform that album's No. 1 smash "Hot in Herre"

Nov. 9 at the Billboard Music Awards. "As soon as I heard it, I knew that it was it." Nelly told Billboard earlier this year of the Neptunes-produced "Hot in Herre." "Then, I had to make one of those lunforgettablel hooks, I started playing with it, and it just

came to me. I think everyone's been to that party where it was real hot. but it was so off the chain you didn't want to leave. You'd rather start taking off clothes than leave." "Hot in Herre" earned the rapper

his first No. 1 single on both The Billhoard Hot 100 and the Hot R&R/ Hip-Hop Singles & Tracks charts. His most recent success came via his collaboration with Destiny's Child's Kelly Rowland

on the record's second single, "Dilemma," which topped both The Billboard Hot 100 and the Hot R&B/Hip-Hop Singles & Tracks chart. In fact, "Dilemma" spent 10 weeks on The Billboard Hot 100, tying with Ashanti's "Foolish" as the

longest-running No. 1 on that chart in 2002. Nelly's performance at this year's Billboard Music Awards will come at the tail end of his national Nelluville tour, which also features Americ. The year 2002 arrived with

Creed Indisputably on top. The Orlando, Fla., band's third set, Weathered, debuted in the Dec. 8. 2001, issue at No. 1 on The Bill-

board 200. It remained in pole position for I write for muself. eight consecutive weeks and The idea of those was certified words connecting five-times plat-inum by Febru-

with neonle who are ary. Lead single also searching for "My Sacrifice" went to No. 4 on light at the end of the The Billboard Hot 100, foltunnel is aratifuina." lowed by "One

-SCOTT STAPP

reached No. 11 on the Mainstream Rock chart. Creed-comprising vocalist Scott Stapp, guitarist Mark Tremonti, and drummer Scott

Last Breath" at

No. 6; third sin-

gle "Bullets"

Phillips-kept Weathered's momentum going by launching a world tour Jan. 14. at the Lakeland (Fla.) Civic Center. Despite being sidelined twice (Stapp sustained injuries in a car accident, then was struck with larvngitis), the band has remained committed to the road, grossing more than \$27 million from 59 reported dates. Many fans find Creed's appeal in

its lyrics, which often explore feelings of inner turmoil and pain, as well as love and joy. "The words I write, I write for myself. The idea of those words connecting with

onle who are also searching for light at the end of the tunnel is gratifying," Stapp said in a previous interview with Billboard. "This band has seen a whole lot of the country over the past few years,

and it's been sad to feel tension and anger one of our songs

can help break or relieve some of that tension. that's a staggering, truly humbling gift."

The band's catalog sales attest to its continued strength: On the Nov. 30 Top Pop Catalog albums chart.

Creed's 1997 debut. Mu Own Prison, was No. 49, and Human Clay from 1999 was No. 15. The albums have sold 11 million copies and 6 million units, respectively, according to Nielsen SoundScan. Weathered held at The Billboard 200 at No. 73 and, according to Nielsen SoundScan, has moved 5.7 million units

For the 2000 Billboard Music Awards show, Creed gave its top 10 single "Higher" new meaning by performing the song atop the Rio Hotel in Las Vegas. A multiple Billboard Music Awards winner from years past, it will soar to new heights at this year's awards show, when it performs Weathered's title track from the top of Las Vestas' Stratosohere Hotel

Timberlake's Appeal 'Justified' **By Solo Success**



BY MARGO WHITMIRE

Bursting with inspiration from Motown great Marvin Gaye and '70s soul crooner Donny Hathaway, Justified-the solo debut from 'N Sync's Justin Timberlake-showcases the performer's strong vocal range.

"The highlight of the year for me was creating my album," Timberlake tells Rillhoard of his live solo effort. "I love to be in the studio writing music, and this album is all me. I am happy with it. The memories and friendshins I made during [the making of] Justified will last a lifetime

In sharp contrast to the glossily produced tracks of 'N Sync, Timberlake's spontaneous, beat-boxing approach to this project proved a justifiable success, as it bowed at No. 2 on The Billboard 200 in the Nov. 16 issue. The album sold 440,000 copies in its first week, according to Nielsen SoundScan.

With the help of producers Timbaland and Chad Hugo and Pharrell Williams of the Neptunes, Timberlake co-wrote and recorded all of the songs on Justified during a freestyling six-week period. After it premiered at the 2002 MTV Music Awards, Timberlake's first single, "Like I Love You," be-

came an instant radio bit: it

peaked at No. 11 on The Billboard

Even before his high-flying debut, Timberlake had already logged his time in the record books with his 'N Sync groupmates Lance Bass, JC Chasez, Joey Fatone, and Chris Kirkpatrick. The quintet owns the top two highest sales weeks in Nielsen SoundScan bistory: 2000's No Strings Attached moved 2.4 million units in its first week, while 2001's Celebrity pushed through 1.9 million copies in its first week of release

Timberlake will perform his econd single, the hip-hop ballad 'Cry Me a River," at the Billboard Music Awards

"I'm so excited about performing at this year's awards.' says Timberlake, promising that this performance will be very different from anything I've ever done before

Whatever Timberlake's solo fortunes, the singer stresses that 'N Sync will continue. "We're not just a recording group. We're friends,' Timberlake told Billboard in a separate interview earlier this year. That's not going to change just because I've made a record on my own. If anything, I'm going to be more fresh when I go back to 'N Sync after having done this project."

With Rapid Chart Ascent Comes 'Anti-Britney' Tag For Canada's Lavigne

Avril Lavigne may be roughly the same age as contemporaries Britney Spears and Christina Aguilera, but that's pretty much where the simi-Jarities end

Musically, the 18-year-old-who is one of this year's biggest success stories-has more in common with her rock peers than the pop

The winner of a multi-platinum Recording Industry Assn. of America certification in 2002 for her June debut Let Go-released on Arista Records-Canadian-born Lavigne will perform the album's hit singles "Complicated" and "Sk8er Boi" at the Billboard Music Awards. The tunes peaked at No. 2 and No. 10, respectively, on The Billboard Hot 100.

Let Go-which has moved 2.5 million copies so far, according to Nielsen SoundScan-is the first debut non-compilation album in recent years to post six straight weeks of increased sales since its June 4 in-store date. Of her quick rise, Lavigne says, "All the success is amazing. It really is great that people are getting my music," In addition to the catchy mel-

odies, her fans are responding to her attitude, which leans more punk than non.



In the liner notes for the Let Go pid, and I am not putting myself in track "My World," for instance, any category." Lavigne spunkily spouts off about her small-town upbringing in in explaining that she's not wor-Napanee, Ottawa: "Made my money by cutting grass/Got fired by a fried

Then, when asked if she is the anti-Spears-a popular label for her currently-Lavigne answers. 'No! The term 'anti-Britney' is stu-

chicken ASS!

She also displays a defiant side

ried about losing her luster with fans in the future-a phenomenon that has tripped up many of her pop star predecessors. "I am different. I am my own per-

son," Lavigne says, "I am determined to just create and keep creating."

This Year, Puddle Of Mudd 'Cleaned' Up On Fred Durst's Flawless Label. Multi-Platinum Debut Is Chockful Of Hits

Call it fate or just pure luck. After Puddle of Mudd became the first signing to Fred Durst's Flawless label through an unusual chain of events it went on to earn three No. 1 singles and a multi-platinum debut album in little more than one year. The band which has become a modern-rock radio staple, has also toured with Linkin Park and Korn and headlined its own sold-out concerts.

Puddle of Mudd's ascent began when frontman Wesley Scantlin finagled a backstage pass to a 1999 stop on the Family Values tour in his native

demo tape to Durst's security guard. A call from Durst himself later brought Scantlin to Los Ange. les after he had given up on a music career and had disbanded an early version of Puddle of Mudd. Scantlin soon secured a deal with Interscope-affiliated Flawless, which

Kansas City, Mo., and handed a

bassist Douglas Ardito, and drummer Greg Upchurch to complete the



become successful in this business.

Scantlin says. "We are very fortunate and grateful."

The first single from Come

Clean_the intense "Control " which highlights Scantlin's emoband. The quartet wrote a collection tional singing style-earned a No. 3 peak position on the

Modern Rock Tracks and Mainstream Rock Tracks charts. Then "Blurry" became the group's breakthrough hit this year, doing a nine-week stint aton the Modern Rock chart. a 10-week stay at No. 1 on the Mainstream Rock chart, and hitting a No. 5 peak on The

Billboard Hot 100. The guitar-driven "Drift & Die" and the quirky "She Hates Me" both topped the Mainstream Rock chart and

of hard-edged rock tracks for its Augreached top three positions on the ust 2001 debut, Come Clean, which Modern Rock chart in 2002. has since sold 2.7 million units, Next up for the group is a peraccording to Nielsen SoundScan. "It's harder to get struck by lightning, or something like that, than to

formance of "She Hates Me" on the Billboard Music Awards telecast, a new album in 2003, and a larger headlining tour, Scantlin says, "Honefully we can do this for a lot longer. It's like living in some kind of weird dream sometimes.

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BILLBOARD'S HIGHEST HONOR FOR DISTINGUISHED CREATIVE ACHIEVEMENT

LONDON—Though by her own admission reclusive and private, in person, Annie Lennox radiates warmth and intelligence and is all too modest about her musical contributions.

But that may be in part because she simply cannot remember a lot of them.

Reclining on a green sofa in the sung, cozy library at the Covent Garden Hotel here, shielded from a gray, rainy London fall day, she eyes the CD album covers strewn before her. Even with the visual prompters, she fears she will not be able to conjure the specifics of each project she created with Dave Stewart, first as members of the Tourists and then Eurythmics, and later as a solo artist.

"Dave and I used to make an album every year, so it was a very, very intense couple of decades. Looking back on it, I barely remember these records," Lennox says, turning the CD covers over in her hands.

"I don't live with this every day," she says.
"I have a life, and I worked on that, you know." Because when the Eurythmics machine was running full-tilt, she's the first to admit. "I couldn't get a life."

She may not be able to remember, but the rest of us cannot forget the images of Lennox burnished in our collective musical memories.

Like David Bowie before her and Madonna after, Lennox has melded sound and vision and created frequently arresting new personas throughout a career in which she never compromised her musical ideals.

Consider the spiky, close-cropped red hair and black mask from the Touch era, the preening Elvis wanna-be in the "Who's That Girl?" wideo, or the Regency diva in distress in "Walking on Broken Class." All of these persons intersect with an unbreakably beautiful voice that can be angelic and menacing at the same time but is always melodic. It is not inso the stripmed-bare voice that

is extraordinary; it is her command of the written word and her ability to turn a phrase that can literally send chills down the spine or readily warm the heart that makes her such a remedy in a world of prepackaged pop.

Lennox is this year's recipient of the Bill-

board Century Award. The honor acknowledges the creative achievement of one artist's still-developing body of work. Now in its 11th year, the inaugural award

was bestowed in 1992 and was named for the imminent 100th anniversary of *Bill-board* in 1994.

Lennox was the last Century Award honoree named by *Billboard* editor in chief Timothy White, in conjunction with publisher Howard Lander. White died June 27. ANNIF I FNNO

A PORTRAIT OF THE ARTIST • BY MELINDA NEWMAN

Like previous Century Award honorees, Lennox will receive a trophy designed by jeweler/sculptor Tina Marie Zippo-Evans, who custom-crafts the award for each recipient.

The only daughter of Tom and Dorothy Lennox, Annie Lennox was born on Christmas Day, 1954, in Aberdeen, Scotland.

She first showed her musical inclinations when she tinkered on a top piano at the age of 3. Several years later, she switched to the flute and was accepted at London's prestigious Royal Academy of Music.

Disenchanted with her classical training, Lennox dropped out of school, began writing songs, and, while living in a series of tiny

PREVIOUS CENTURY AWARD HONOREES

George Harrison - 1992 Buddy Guy - 1993 Billy Joel - 1994 Joni Mitchell - 1995 Carlos Santana - 1996 Chet Atkins - 1997 James Taylor - 1998 Emmylou Harris - 1999 Randy Newman - 2000 John Mellencamp - 2001 apartments—or bedsits—supported herself by working in book shops and waitressing. It was in 1976, during her shift at Pip-

pins—a health-food restaurant in Hampstead, North London—that she first met Dave Stewart. The two quickly became a romantic and musical due. Along with Stewart's friend, Pet Coombes, the pair formed the Tourists after shedding the initial name, the Catch). After some short-fived success, both the Tourists and the Lennov/Stewart love affair came to an end.

In 1980, Eurythmics—named after the art of performing bodily movements in rhythm accompanied by music—were born. Three years later, Lennox and Stewart were cataputed to stardom when the title track to their second album, Servet Dreums (Ave Made of This), became an international hit. (To this day, it remains the duo's only No. 1 in the US.)

Hit after hit followed, as did Grammy and Brit Awards. But by the late '80s, burned out by a seemingly endless cycle of recording and touring. Lennox stepped back. She re-emerged three years later with her stunning solo debut, *Diva*, which showed in no uncertain terms that this sister could definitely do it for herself.

That was followed in 1995 by Medusa, a beautifully nuanced album of well-selected cover songs. Her primary focus since then has been on raising her two daughters, Lola and Tali.

But Lennox stepped out publicly again

but Lennox stepped out publicly again in 1999, when she and Stewart—with whom she has remained close—reunited professionally for an album, *Peace*, and a short tour.

Lennox is now putting the finishing touches on her first solo album since Medusa. At the hotel, she previewed for Billboard material from the untitled new album.

The songs are gorgeously lush, elegant, and eloquent, and for someone who readily admits to having taken herself out of the current music scene to be a morn, it is startlingly contemporary.

There may still be a few rough edges on the recording—which she declares "a work in progress"—but what is immediately apparent is that Lennox's writing craft remains sharp and poignant and her voice as emotive and crystalline as ever.

Though physically she is still lean and angular, internally, it seems that some of her sharp edges have been softened. Instead of the anger that haunted much of Eurythmics' best work, there is a vulnerability that

is informed by experience and wisdom.

The album is slated for worldwide release in the first half of 2003 on BMG (and RCA in the U.S.).

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Was there a conscious m ized you were an artist?

Yes, there was one really significant moment when I realized it. I was at the Royal Academy of Music studying flute, and I was a dreadful player, I didn't want to wake shortly to realize that I was going to end up in some provincial school for 12 years

I come from working-class stock, and I was brought up with a strong work ethos. I thought I'd already blown my one opportunity, as it were, which was to get into the academy. I thought I was going back to the factory-the one I was told about as soon as I came out of the womb.

I never would have expected my parents to give me a penny, and they couldn't anyway. So I supported myself: I worked in a book shop. I waited tables, and I tried to figure out who I was. The real turning point for me was about the time I was at the academy.

in fact, you guit three days before your final

That's right; I just stopped. I didn't even show up for any history or music lectures. It was so mad. They didn't even know I was there. I didn't want to be there. I lived in London, in a series of bedsits. Notting Hill Gate was exceedingly funky, and I met this guy called Steve in a book shop I worked in. He had this fantastic record collection, and basically, I just got exposed to the albums that he had. There were two very significant albums in this record collection. One was Talking Book by Stevie Wonder, I just kind of identified



with that and that extraordinary voice, and then I listened to Joni Mitchell and it was, like, "Whoa." So I was really a hybrid between Stevie Wonder and Joni Mitchell, walking the streets as a singer/songwriter, but nobody knew it but me. That's mad, isn't it?

But you developed that inner belief that you have to have in yourself.

it's very odd, but you do have to have that. At the time you think you're a loser. Everybody thinks they're a loser: they think there's no chance. There are so many people out there who want to do this, whatever your ambition is. I didn't have an ambition for fame or money-it had nothing to do with that. It was on a spiritual and soul level; I was on a mission.

Your life changed again in 1976, when you met a very disheveled Dave Stewart after your friend brought him into the restaurant where you were



waitressing. Was the connection instant?

He was a bit shambolic [Laughs]. He was going through a rough time in his life. I could see he was a very special person. Everybody surely in life has had the occasion where we've met one individual-maybe if we're fortunate we meet a few-and we just feel connected. I think artists, particularly, understand what that is all about. The artist is the one who's out there. immersed in the world of imagination and perception and questioning. So very often, you can feel like you're the only one on the planet. So if you meet a like mind, you feel immensely gratified: "My God, there are two of us on the planet." So that was the feeling.

How soon after you met at the restaurant did you start writing?

I met him one night, and he came and visited the restaurant. I lived in this little bedsit in Camden Town and I had a harmonium, and wherever I moved, the harmonium went with me. I loved it and I wrote on it, and, God, talk about giving yourself a bit of baggage [Laughs]. The reason why I got to meet up with David in the first place was I told a friend of mine that I was writing songs and I'd been offered a publishing deal of some sort, a really slippery deal. And a part of my brain was saying, "Don't sign the paper," and [my friend] said, "You must meet my friend, because I think he knows a bit about this." And it was Dave.

And you didn't sign the paper. Noooo, Tore it up and threw it away. And said.

"Whoa, we were meant to meet each other, that's right." "Yeah, you write songs. Well, I write songs." We were writing within days, but we were scalawags. Everything Dave had he had in two plastic bags. I think he still had a quitar, but all the other things he had were in those two hare

Along with Peet Coombes, you and Dave formed the Tourists and got signed to Logo Records.

At the time we got that first record deal. I was sitting next to Dave (in the Logo Records office). They said, "We're quite happy to give you an advance." 1 think it was around £3,000. Whatever It was, we

thought, "We can't be doing too badly." At the time, to be honest, it was jawdropping stuff for me. So I just said. foolishly. "I'm not in it for the money. And Dave crushed my foot under the table. So naive. I'm still naive, and I celebrate my najvětě, actually

But you're still not in it for the But I'll take it, though, I'll earn it and put it in the bank account.

Were you writing much for the Tourists?

Peet Coombes, who's dead now, was a very, very prolific songwriter and took copious amounts of speed. One of the things it does to people is make them think (they) are incredibly intelligent and make (them) write songs that are Incredibly fast. And that's what he did.

Peet became the main songwriter. I didn't co-write with Peet. He and Dave had more of a collaborative thing. I was like the singer

I remember the punk era was just starting to happen. It was almost an overnight event. We got rid of all our flared jeans, which I am wearing now, but I wouldn't be seen dead in them then. We made them all drainpiped, we all went to second-hand clothes shoos dued our hair luminous colors, and you know. had a bit of a tougher attitude, to be honest with you.

But the Tourists' music wasn't punk. That was the thing, because the music was kind of

we were very confused, let's face it. The thing is, I think, basically, it was all a mistake. We should have never formed that band. And unfortunately, we had a hit record. It's fortunate and unfortunate. We not a hit with a cover version that was supposed to be deeply ironic, but no one really understood that but us. It was a song by Dusty Springfield called "I Only Want to Be With You," and it marched itself up to No. 4 on the (U.K.) charts. And on the back of that, I think we confused people even more. In those days it looked like we were selling out, and those issues were very important at the time. And so off we went, feeling a little strange about ourselves.

I really see my coming out of the egg when the Tourists broke up. I think I had all my learning experience there. and then we knew what we didn't want to be.

You and Dave wrote a manifesto when you formed Eurythmics. What was in it?

I don't remember now, but I think it was what we were and what we weren't. Because we'd been through such a lot. At the end of the Tourists, we were on our way to make a tour of Australia, and Peet came to us and said."I don't want to do this anymore." We were just sort of limping off to Australia minus him. So there we were in Australia, and it was a very

cathartic moment, because it was basically down to the two of us. But we, the band, were left with the debt. That was the other thing: Everyone else had made a fortune but the band. The management company got 20% of the gross, the agents—everybody—and we were still in debt, you know.

Let's talk about In the Garden, the first album from Eurythmics.

We worked with [producer] Conny Plank. He was in Cologne in Germany, and he was obsessed with electronic [equipment]. We weren't there yet with that record. We thought we'd cracked it, but we didn't. In the Garden was our little experimental moment.

By then you were on RCA, and the label wanted to drop you after this album, right? Oh, I'm sure they would have wanted to. With a

name like Eurythmics. I mean, any label worth their grain of salt would. They didn't know what to do with us, because we came back and said-we were



very clear-"This is what we're called. This is what we want to do '

We were down at the bottom of the pile, let's put it like that, and understandably so-because until a thing has been proven, no one really knows, and who's going to give you that time? Record companies always look for the formula that works, and artists are looking forward. They're weird bedfellows quite often

Your breakthrough came with the next album Sweet Dreams (Are Made of This). In some ways, the title track seems like it was written about your industry experiences, with lines like: "Some of them want to use you/Some of them want to get used by you.

Well, we'd been through the mill. We went to write; it was a very tense and weird dynamic between usthe tension coming from me. We'd had a bit of a fight and I was, like, sulking in the comer somewhere, terri-



bly anost-ridden and all that. And Dave came out with that rhythm, and I came in with the "du du du du du du du" [Hums main riff]. And it's very editying when I think about this: Before a song comes, you think it's Iterrible!. everything's crap: "I can't do it. Who am I fooling?" And then all of sudden, it's there (Snaps her fingers)

Have you heard Marilyn Manson's version? No. I never did. I wasn't that curious, really. I think people like Marilyn Manson have to exist. The only problem with Marilyn Manson-Marilyn, if you're listening to this (Laughs)—is, how do you outdo Mari-

lyn? How do you out-Marilyn Marilyn? Where do you end up? Because at the end you're a parody, unfortunately. The sting does leave your tail after a while. So the only perverse thing that Marilyn probably could do is straighten up. If I were him that's what I would do. and that's a good career move [Laughs]. This is where your video success started.

Yeah, [video] was a whole new phenomenon. I didn't know about video Then we heard about it and said.

"That's a good idea." I loved it. I thought. "This is a way for me to be the many mes that I think I am. By and large, I am guite-well, there are many sides to me, somehow it seems. One seems to be that

I'm very, very shy and fairly reclusive-and I do admit to that-and the other side is that I'm an exhibitionist if there's a platform to do it, which has been music and performance-because I'm not an exhibitionist if it were just, "Come to look at me."

Did you ever write a song thinking it was going to make a great video? Afterwards, maybe, but when it's all done and dust-

ed, you're just so grateful that you were able to write one, to be honest, it's a very odd thing to want to do. It's coming from nowhere: You can't see it, you can't smell it, you can't touch it. You're looking at a blank

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page, and you're thinking, "What is it I'm trying to do?"
You're trying to realize who you are through the songs.
Also, you're trying to explain yourself, see yourself, and
redeline whatever it is that you take on.

Music has always been about making a connection and trying in find a way to feel less alone. Abboulety, Connectiones, Let's face it, the urban society that we are persently living in, it doesn't matter how much money you have. I've felt that I was on word and adolexcent. I did as a grown-up. And then when I disadolexcent. I did as a grown-up. And then when I discovered, boom, "On, whap, airs," it was like, "Oh, I, I on found myself here." I can'be an alien, but I must belong on to the tibe of artists, whomeer they are They don't really belong to anywhere, but they're passing through and I can livin with the other aliens.

After years of struggling, Sweet Dreams really took you to another level. I'll say, but there'd been a buildup. Three albums

with (the Tourists), Another album (as Eurythmics). So four albums, this is the fifth. But that's cool. It doesn't just happen overnight. And if it looks happen overnight, big problem. I don't think it's a gift to be shot up to Mans (suddenly). I don't think it does a human being a great deal of good.

Were you prepared for success when it came? Look, it's like this: It was like a big, big, big door we'd been hammering on, and it finally opened. My reaction when those doors opened, I suppose, was terrifying, because you are there. It's a he'll of a thing to cope with. It's not normal.

It seems like the fame was a byproduct of creating the music and that if you could have avoided it, you would have been happier.

[Nodding/You don't need that, You don't need that, but some people do. I'm not saying I'm right, but it has to be seen for what it is. You know, a whole bunch of inflated egos get away with some pretty horifics. staff. Misogony is endorsed, violence, disgusting behavior toward our fellow man. .. It is wornying when you've got kids, because they jare exposed to it.



Years ago on PBS, there was a series about fame hosted by Clive James, and the whole premise was that to achieve lasting fame, you have to die so the legacy can begin.

lconic figures that can be on cheap posters on peopless and such as a foot buy into that. I have to say! have an image in my mind, and it's avery strong one. I was at something like a VHI awards ceremony, and Nivana came on and they were playing. This was an industry thing. And at the end of the song, the drummer pot off the riser and trashed the drums, and the guitarist trashed the guitar, and when I looked at it.

saw the image of bluebottles, or little flies, inside a bell jar that were hitting themselves up against the bell jar, not being able to escape. In the midst of the corporate culture and you smash your guitar, I'm sorry, you've been taken: you've been had already.



That's a fairly cynical look at it. No, it's the pragmatic side of me. It's not even cynical; I'm not even going there. It's just what I see.

At this point, your career becomes focused on creating this image of your that is ever-changing. There was also the dichotomy of exposing yourself through your lyfice, while remaining somewhat a mystery. For example, on the cover the Eurythmics Hidral album—Tour, released in 1984—you're wearing a mask, You also look on adrogynous and are flexing your muscles. You're fooling around with our traditional images of beauty.

That was me. Let me go into the realm of being a roman artist in a man's world. I thought, "If you can't beat them, join them" or "I will be as powerful as a man." I wasn't, and I still don't think I am. I'm a great deal older than I was then, and I've been through a great deal more and a lot more sort of inner guestioning. But there is the short haircut, the muscle stance, the mask. That part has always interested me. You're very exposed. You bare your soul when you write songs; you expose yourself as an artist to the world. You are very vulnerable, so you have to come back stronger. I'm not the normal conventional, cute girl singer, I'm not. I'm not. I'm not conventionally beautiful. Maybe it's just a picture of me, of where I was at the time. For me it says a lot-it's kind of obvious, really, and it did kind of make an impression.

Most writers thrive on being able to observe anonymously. Was it harder for you to write the less you were able to be the fly on the wall?

it's always been hard to write, no matter what. That's why Dave and I were good. I felt the partnership was a strong one. What I had to ofter had a limit, and then he would come in and put in his bit and we'd come up with something strong. I like working in partnership with people. It is hard working on one's own.

The first hit from this album was "Here Comes the Rain Again," which you and Dave wrote after another fight.

We were in the Mayflower Hotel, near Columbus Circle, overlooking Central Park. We were in our 30s. or appraishing them. Our relationship creatively, it when you get two strong-minded lypes together, you're going to have strong-idead lypes together, you're going to have strong ideas and maybe the old clash have her and there, and there was a lot of tention. It was more about tenson. It think any martied couple, unless they're very unusual, has tension. And when you're in a group belief in a relationally there's just pressure, pressure all the time. I was very angle-fidden that David Waships and a relationable there's just pressure, pressure all the time. I was very angle-fidden that David waships wareful to do a millior things as donc.

There are songs on that album—throughout your career, actually—that are autoblographical. Like the jealousy you felt in "Who's That Girl?" Did you ever think that you can put too much of

yourself into a lyric?

Oh, I censor myself a lot. Sometimes people will say, "Who's that song about?" It can be about that person and that experience, but another time it's another person or another time of it's directly about this. But also, when you're dealing with mitting songs, you're dealing with rhyme and phrasing.

"Right by Your Side" is one of your few songs that is just an unabashedly nice song,

Well, there's always got to be one (Laughs).

Be Yourself Tonight, released in 1985, marked a move away from the synthesizers.

We were really on a roll with live performances then. We knew this music was going to be performed around the world.

You are a fascinatingly compelling person onstage. It's Impossible to take one's eyes off you. Yet, you don't like the experience. What happens between the time you leave the dressing room and get onstage? It absolutely feels like I'm going to die

a absolutely need like in mying to the before I go onstage. Every single time, every single time. And I'm trying to do whatever it takes to overcome it, to stay with it, to stay on it.

Obviously you have to have a mixtur, and the mixtur start from the mixture you get up. You but hist." OK, you've get a concert to do that night. Sit down, say his to everybod, Check I not but at the stage, look at the space, look at the stage, look at the sypca, do whatever you have to do to be physically and the stage of the stage is sone; The walk from the decision onto the bead off off stage is sone; You can decision on the stage is sone; You can cart. Not veg out oget through those next two house out. Not veg out to get through those next two house. It is not utill you get right through to the very very final record that you can relace.

A highlight on *Be Yourself Tonight* is "Would I Lie to You?," which features one of your best vocal performances.

I love to sing in the studio, because you get that sound that's a lot better than the ones you could normally make, because they're just gloriously enhanced. I don't rate myself as a

singer. I think that when I hear wonderful singers like Mary J. Blige or Alicia Keys, there's great singers on every street corner and they really are great singers, and they can wail and they can go and they can do. I have my own sort of thing that I made. If people like me, if they connect with it, it's just that it's particular to me. You know what I'm saying. I'm not being modest.

You've got two of your heroes on this album. Stevie Wonder plays harmonica on "There Must Be an Angel (Playing With My Heart)."

Oh, that was astonishing to be in Los Angelies and have the idea that Storie Wooder would be on your record, you must be off your head: "He's not going to come play for as "But hedd "He's ha oppoing to another level. Also be in his present, a night, about 11 o'clock, he came in. People like that are just on another level. Also be in his present, Everphody I know—I'm not being facefulous—they go bannass over him. And he just and last size fails this his reclubille warmth. Not only with his catraordinary musiciarship, but the fact that he's a human being.



Then there's Aretha Franklin on "Sisters Are Doin' It for Themselves."

Well, I'll tell you the honest truth about that. In my mind, that song was written for TinaTurner. Aretha didn't know who we were; she didn't have a clue. I was quite intimidated, because how can you sing with Aretha? It's just, 'Try to stay on the bicycle." I just wanted her to feel comfortable.

Did you expect it to turn into the female manifesto that it did?

I still feel that women are the unsung heroines: mother, housekeeper, housewife—it's the most important thing in the world, and it's not given the reverence that it ought to. (It is) by women. We know.

ence that it ought to, Ift is) by women, we know, It's funny, because I woke up that morning and I had the whole song in my head, and that doesn't happen very often. "Now there was a time." [Sings] and I could see it. It used to be like that and now it's like

this, and what's happening is we have to do it for ourselves, nobody else is going to do it for us. It's not about masturbation, [but] it could be.

Did anyone think it was? I thought everybody thought it was: "Doing it for yourself..." Listen to it again... "Ringing their own bells." But it was never intended that way.

Let's talk about "Missionary Man," from your 1986 album, Revenge. I read that

THE 2002 CENTURY AWARO

you, Dave Stewart, and Bob Dylan were sitting in Dave's kitchen, and you were so inspired by what Dylan was talking about that you went home and wrote the song.

That might well be. It might be true. The trouble is I have a terrible memory for these things. I have met him on a couple of occasions and was in Dave's house, and we were sitting in the kitchen. So it was plausible that it did hannen.

See, (if) the thing is about famous people and meeting other famous people, Dave is your man. You've come to the wrong person. One time, Bruce Springsteen apparently came backstage and I was so enamored and so kind of nervous and shy about meeting him. I wouldn't come out of my dressing room. And I regret it to this very day. It could be misinterpreted as rudeness, but I was just terribly shy. I would meet people now, but I was very shy and very, very intimidated

I'm going to switch to "Thorn in My Side," which musically has a very fun, girl-group vibe going on. You even have a girl backup singer on it.

I did most of my backups myself. I just enjoy it. Harmonies come to me, and I liked taking on different personas. It's not because I don't want to sing with

other people. I remember making the video for it, and I remember having the Hell's Angels come in to be on it and being honored to have them come in.

That was during your leather period.

And to be honest, that was a fashion problem; when you were in a place like Texas and you were wearing that outfit. Can you imagine? It's over a hundred-andsomething degrees. You've got the lights, you've got the leather, you've got the heat. I just remember having a gallon of Gatorade by the side of the stage and just pouring water over the top of my head, because it was all you could do Ridiculous. How ridiculous.

Next up is Savage, which is your darkest album, and you say it's your favorite. Why is that? Because I like the dark stuff. It's very, very bruised. [Quotes lyrics] "Everything is fiction. All cynic to the bone."

That's a tough, tough lyric.

Well, I lived it. When you come out with a line like that, whether it's a good line or not, there was no real genuine reality that I could face, (somewhere where) I could lay my head down where it was safe and it was comfortable. Everything was lack.

"I Need a Man" was the first video you worked on with director Sophie Muller. She has said that you're more fearless in video than you are in real life.

She's right. There's a persona that comes from me and is written from me. It's expressing yourself, and it's brilliant. It's very freeing. It's like people go to Rio de Janeiro or Venice and they get dressed up and at that day or that moment, they are [the] king of salsa or whatever it is. And we should all have an opportunity to free ourselves in that way. When you're a child. you get to play-act and you get to be other thingsa lion or an Indian or whatever it was-and we don't do that as adults.

We Too Are One, which came out in 1989, was the beginning of the end for Eurythmics. Me and Dave never ended. Me and Dave never said

we'd solit, and we never did solit. We are very good friends, and that's a testament to something. And it's an ironic title. We Too Are One, because we hadn't slept together in years. We were a couple, we did solit up, and then we formed a duo, so it was very odd.

Do you look at that album fondly or as a troubled project? I don't look at it at all. I don't look at any of them.

to be honest.

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"I can make a record by myself," with the result being 1992's Diva?

I guess it wasn't until Diva was finally mixed. [Until then], it was a question mark. I thought I had it in me, and I thought it was absolutely essential that I stick my neck out and try to do it. Otherwise I wouldn't know who I was as a recording artist and a writer on my own without Dave. Because I'd always thought of Dave as my mentor, as my partner, Dave as my this or that. I



Tom and Dorothy

needed to get to find my own persona without Dave. All of us have doubts. I'm a year doubting person.

Diva features "Legend in My Living Room," which is a narrative about when you were 17. You

don't write many songs that are narratives. Probably not, I wish I could. Like Sting is this conmmate songwriter. I can make commentary on every subject if you ask me, but I don't try to do that commentary about the world in my songs. I write more about my inner world . . . I know it's all me, me, me, me. I know that. In some ways, it seems you are so

self-obsessed, but actually, it is the only head I have. It is the only brain I have, so what else can I do with it? As long as I'm generous and loving and giving with other people, does it matter? As long as they get something from

it. Do you know what I'm saving?

Diva started a long and fruitful working relationship with producer Stephen Lipson. He came around to hear some

of Imy demost and he said: "All right, then. I'll see you around. He left, and I thought, "Aw, he doesn't like them," and I almost siid down the back of the door and slumped down When he left I was shattered. And then he rang

me up and said, "When are we going to work together?" And I said, "I thought I was crap, wasn't I?" and he said, "No, they were great. They were fantastic." I needed to do this album. I needed to prove it.

The video for "Walking on Broken Glass" fea-tures John Malkovich and Hugh Laurie. You normally didn't have celebrities in your videos.

Somebody said, "John Malkovich is in town-let's call him up." He said yes. I said, "That can't be!" But he showed up. I was too scared to speak to him. I kind of avoided him slightly. I just didn't know what to say: "How's the play going?" "What was the flight like over here?" I don't remember talking to him much, but we got along really well. He had to carry How long after We Too Are One did you think, me down the stairs fin the videol. It was, like, so

embarrassing to carry me. Poor man. He had to carry me....how awful

You waited three years to release a new album and then came back with Medusa, an album of covers, in 1995. You caught considerable criticism for that.

Well, yes. I had to, of course, and they were absolutely right. I couldn't (write), and I didn't want to.

Because, you know, I'd had the Jone baby and then I had another baby and I just thought, "Well, I'm going to do this. I think I've done enough records now, and

if I did a decent cover version, it's all right. Of course I knew I was going to get flak for that, but there's another perverse thing about me in that I know people will give me flak. It's par for the course, and I come prepared for that. I'm the most severe critic and so is Steve, so let's have a bit of understanding; and that is, you don't do it for people to love you. You don't do it for people to hate you. You do it for yourself.



I heard it two days ago-I love it. That song's great. So many of the songs on this album are amazing. At least I have good taste! They're all good songs, man. Steve did come with some suggestions: "No More 'I Love You's' " is an amazing song, Kind of genius touch, it was a brilliant. brilliant song. And there's a Paul Simon song, "Something So Right": [Quotes lyrics] "When something goes wrong, I'm the first to admit it/I'm the first to

admit it, but the last one to know." There you go; what a sonowriter. Follow that. There's nothing like that nowadays. Who can stand shoulder to shoulder with Paul Simon?

Why didn't you tour behind either of the solo

That was all because of my babies. But I did come out; I did brave the Atlantic. We did a few appearances. At one point, I'd been away from my daughter for about a week, and it was disastrons. I felt like part of my body had been cut off and was on the other side of the world-I couldn't bear it. I think I was even still breast-feeding. Sophie [Muller] was with me on the plane going from New York to Los Angeles, and I was just like, "Give me the Valium." I don't normally touch anything like that. She was normally the one who had the panic attacks on the planes. I drank vodka, cried, had my head in her lap all the way to Los Angeles, and after that I just had a significant fear of flying because I wasn't with my kids. I just never want to be away from my kids like that. It's not healthy.

In the late '90s, you and Dave reunited to play a retirement party for John Preston, an RCA executive you'd worked with. How did that come about?

We had a phone call from his wife, whom we'd known for a long time, asking if we could come and play. They had red velvet curtains, we came out, and it was a very nice moment. It was like the fairy godmother came and waved the magic wand and turned the pumpkin into the carriage. There are a few times In life when it really is Disney.

Did it feel like you hadn't been apart? It was like anything that happened had to happen

We either had to oo to therapy for 10 years and sort it out: "I don't understand you. Why are you like this?" "No, no, no; you don't get me." Or just get back together and play. We started writing songs again, and we didn't know

we were making an album. And then halfway through, Dave (asked), "Are we making an album?"

After Peace was released in 1999, you both decided to tour and split the proceeds between Amnesty International and Greenpeace. Why? I said to Dave, "If we're going to do this, let's at

least open people's minds to the possibility of some things." We have (so much freedom), and we take it for granted. We don't vote. By and large, democratic countries have that privilege, whereas non-democratic (countries) do not have that and individuals will be tortured and will suffer for having said whatever And when I understood that and when the penny finally dropped with me, I thought. "Well. wes. we have to do this." We wanted to tell people that they could join these organizations to empower (themselves), to be proactive and be an activist.

It's part of the responsibility of fame. And having said that, you also have a responsibility to the cause that you're trying to further, For example, dear Sinead O'Connor had all the best intentions in the world (when she tore up the Pope's picture on Saturday Might Livel, and for her, it was a powerful statementsomething that was very liberating for her. Unfortunately, it backfired on her. I think she's an immensely powerful individual.

You've been working on a new solo record, your first since 1995. It's been such a long time. Did you think that maybe you wouldn't make another album?

Yeah. I became very disillusioned. I loved doing Peace. I loved doing it. But Peace, I stumbled into that. But I'm so removed from popular youth culture.

But you can't turn off the muse, can you? Sometimes the muse abandons you and it's what you call the fallow period, and it could be a long time.

Clearly the muse returned. On first listen, what I grasped from this new album was a sense of peaceful acceptance in the lyrics, whereas there was a lot of anger in much of Eurythmics' material. Yeah, there was a lot of anger. I've developed a new

skill, I didn't know I had it. Kick boxing, I've been doing it the last few months. I just have to share it with all of you [Laughs]. I don't know whether there's [aggressiveness) in me. I love to explore that dynamism. And it doesn't hurt anybody.

Maybe you've kick-boxed the anger out of you. Well, for the time being (Laughs). Yeah, it's an ongoing process.

BILLBOARD DECEMBER 7, 2002



Beyond The **NEON** Lights Of The Vegas Strip Lies A Thriving Market For National Acts And Fertile Ground For Local Artists

BY JAIME BUERGER

n many ways, Las Vegas is a tale of two cities. There is-and always will be-the notion that this is Wayne Newton's town. Memorials to larger-than-life entertainers of the past stand tall and proud: There's the Elvis-A-Rama museum, the Liberace Museum and the Casino Legends Hall of Fame. Reminders of the days when the Rat Pack ruled the neon nightlife remain in the form of production shows and celebrity impersonators. Recently, Frank Sinatra Jr. enjoyed a stint on the Strip, ensuring that his father's legacy and connection to Las Vegas lives on. Newer and bigger hotel-casinos continue to spring up at a furious pace, drawing unprecedented numbers of tourists that come to participate in the mythology that surrounds this desert town

But beyond the neon of the Vegas Strip lies the sprawling landscape of stucco houses and twostory apartment buildings, stretching farther and farther into the desert as the Vegas Valley's population continues to swell at a rate of approximately 6,500 new residents a month. This is the other Las Vegas, the one that draws

people from all over the country, not just to visit, but to stake their claim in a city that offers endless sunshine, a relatively low cost of living and a nightlife full of options ranging from the mega-dance clubs and big-name concerts on the Strip to the smaller clubs and bars bereft of

camera-toting tourists.

Nowhere is this con-

trast in entertainment options felt more sharply than in the music offered to locals. On any given night, Las Vegas residents might have the choice between seeing the likes of Bruce Springsteen or the Rolling Stones pack a 15,000-seat arena or catching local rockers do

their thing in a smoky dive. It wasn't always this way. Just a decade ago, neither Bruce nor the Stones-and especially not the younger artists of the MTV generation-would grace Vegas stages. Those were left to secondrate, aging headliners. An evening with Huey Lewis & the News

was considered a good night out on the town Thankfully, things did change, and the city transformed itself into a major concert market attracting high-profile acts. When the Hard Rock Hotel opened its

doors in 1995, it brought in not only Sheryl Crow and the Eagles its first night, but it also ushered in a new era of entertainment as other mega-resorts built their own concert venues and followed suit. Don Marrandino, president and COO of the Hard Rock, reasons that before the inauguration of his

hotel, younger and edgier artists simply weren't sought. "I don't think Las Vegas embraced current rock music," he says, "No one really focused on that demographic; 22-year-old people never thought, 'Wow, I really want to go

to Vegas. As the area's concert market grew into a giant, so did the city's population, expanding at a rate faster than it ever had. From the outside, it might seem that homegrown acts performing their own original music blossomed out of this

population explosion,

but an independent rock scene has always existed

in Las Vegas, hidden

from the rest of the world in the shadow cast by the Strip's neon towers Fifteen years ago, when the pop-

ulation was half of what it is now the local music scene was flourishing. "You had a radio station, KUNV 91.5, that dedicated itself to helping out the bands that didn't get the radio play from the big fish," recalls Jeff Higginbotham, founder of lylocalmusicscene coma comprehensive Web site devoted to promoting local music. "There was actually support among the local bands and the local media."

THE LOCAL SCENE These days, the local music

scene is often criticized as being fragmented. The intricate relationship among the bands, the venues and the audiences is seen by some as just plain weak. Ryan Kinder, owner of Big Lizard Records, a local label focusing on punk and hard alternative music. faults the transient nature of the city. "Bands come and go, venues come and go, and supporters come and go," he says. "It's tough for a band to build any sort of fan base when people and clubs come and go so regularly. That Las Vegas is able to attract

the hottest acts to play on the Strip at three area arenas (MGM Grand Garden Arena, Mandalay Bay Events Center and the Thomas & Mack) is another factor to consider. What makes the tourist market so strong nationally is seen by some as enervating the local music

VITAL STATISTICS

A Selective Guide To The Clubs, Stores, Studios, Stations And Labels Of Sin City

Compiled by Jaime Buerger



(4800 S. Maryland Parkway) A small, independent

store featuring obscure punk, hardcore and indie rock. There's a good selection of local music, as well as vintage clothing and plenty of 'zines for sale.

Big B's CDs & Records

(4761 S. Maryland Parkway) Heralded by the college crowd, Big B's has an extensive selection of indie rock and carries new and used CDs and records.

Hipopsite.com Records & CDs (4700 S. Maryland Parkway #2) A one-stop destination for urban

sounds, with new and used hiphop, R&B and jazz records.

Liquid 303

(320 E. Charleston Blvd. #105) A haven for D.Is. Liquid 303 boasts a rare collection of electronica on record and CD.

Odvssey Records

(1600 Las Vegas Blvd. S.) A mammoth new and used record store with an extensive hip-hop and R&B collection and a vast Latin-music selection.

Record City (Various locations)

A vinvl collector's paradise, this independent store boasts five locations throughout the Vegas Valley.

Tower/WOWI

(4580 W. Sahara Ave.) This mainstream superstore has an impressive selection of local music.

Virgin Megastare

(Forum Shops, Caesars Palace) This chain is the place to go for more than just music, as it also carries books. DVDs and memorabilia.

Way Tray Records Inc

(2909 S. Decatur Blvd.) With more than 1 million records in stock Wax Trax specializes in '50s and '60s music on vinvl, CD and cassette.



KMXB (94.1), KMZQ (100.5), KSNE (106.5) KMXB plays a good mix

RADIO of modern adult tracks, as well as some top 40. KSNE and KMZQ stick to the standard light 'n' easy format.

Community

KNPR (89.5) KUNV (91.5) KNPR is one part news and one part classical music. KUNV plays all lazz throughout the week and adopts a mixed format on the weekends.

Hip-Hop/R&B KCEP (88.1), KVEG (97.5).

KVGS (107.9) KCEP is a community radio station playing a mix of contemporary R&B, hip-hop, classics and oospel. An adult-urban station. KVGS spins mostly old-school, while KVEG focuses on mainstream R&B/ hip-hop.

KQOL (93.1), KSTJ (102.7), KJUL KQOL is a prototypical '50s/'60s oldies station, while KJUL plays big-band and standard tunes and KSTJ sticks to an all-'80s format.

KOMP (92.3), KKLZ (96.3), KXPT

(97.1), KXTE (107.5) Continuing its domination over the airwaves, KXTE plays a hardalternative format and the popular It Hurts When I Pee show, featuring obscure indie tunes and local rock KOMP's playlist is a combination of modern and classic rock and its The Homearown Show plays all local rock, KKLZ is strictly classic rock, except on Sunday nights when it features more obscure garage rock from the '60s KXPT also adheres to the classic-rock format.

KLUC (98.5), KFMS (101.9) Vving for the mainstream listening audience



Big Lizard

Independent label specializing in alternative and punk-rock music. Its roster includes local national and international acts.

Cin Sitv Cin Sitv specializes in rap and hip-

hop releases.



Digital Insight The largest commercial

studio in Nevada recorded seven platinum albums last year. Artists who have worked here include Ricky Martin, Missy Elliott and Faith Hill.

Pro-Camp Studioz

This is a great place to record, mix, master or just do video editing. Includes in-house staff of studio musicians and background vocalist to cover all styles of music.

Firmly ensconced in the middle of the desert on the Valley's outer edge. RMS has been in business for 22 years and has seen the likes of Dionne Warwick, Paul Anka and Natalie Cole grace its etudio

Rock and Roll Ranch

The Ranch covers everything from singer-songwriters and commercials to hand demos voice-overs and full-blown albums.

IIn Front

Computer-based editing and mastering as well as CD duplication are available here. Engineering is provided by Matt Breuniq, a Berklee School of Musiceducated multi-instrumentalist, technician and producer.



Aladdin Theatre for the Performing Arts (3667 Las Vegas Blvd. S.)

This medium-sized venue venues is revered for providing the city with hip acts and

legendary rockers throughout the years.

The Cooler Lounge (1905 N. Decatur Blvd.)

Live music every night of the week, featuring local and national indie-rock/punk bands.

Crown & Anchor (1350 E. Tropicana) An English pub/college hangout

where local bands play on week-The Double Down Saloon

(4640 Paradise Rd.)

Boasting the best jukebox in town, punk rockers and bikers gather to listen to punk, rockabilly and ska.

House of Blues

(3950 Las Vegas Blvd. S.) Located inside the Mandalay Bay Hotel-Casino, HOB brings in acts ranging from Guns N' Roses to Newfound Glory and the occasional local-band showcase.

Huntridge Theater

(1208 E. Charleston Blvd.)

This 1940s movie theater now hosts local and national punk bands.

The Joint (4455 Paradiso Rd)

Located inside the Hard Book Hotel-Casino, the Joint pulls in big acts (the Rolling Stones, Beck. Bob Dylan) to play an intimate venue.

Junkvard Live (2327 S Fastern Ave.) A hip hangout and live music venue. Junkyard also hosts hip-

hop and Latin-music nights. MGM Grand Garden Arena (3799 Las Vegas Blvd. S.)

Paul McCartney, the Rolling

Stones and Aerosmith all recently played this 12,000-seat arena. Orleans Arena

(4500 W. Tropicana)

Opening in May 2003, this 8.000seat venue will present a wide array of events catering to the local audience.

Rain in the Desert (4321 W. Flamingo)

Located in the new Palms Resort-currently featured on this season's Real World on MTV-Rain functions primarily as a mega-club frequented by tourists and locals alike, but hosts the occasional live gig, attracting acts such as Jane's Addiction and No

The Rock

(4550 S. Maryland Parkway) Directly across from UNLV, college kids gather to hear the most popular local bands.

Thomas & Mack (4504 S. Maryland Parkway)

UNLV's basketball arena hosts big shows for high-profile artists.

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Dirty Rock 'N' Rollers **The Killers** Are Carving Their Niche On The Local Scene

think our music is terribly sexy," says a deadpan Ronnie Vannucci Jr., the 26-year-old drummer of the Killers. "We're not really trying to sound that way. It just comes out like that."



In a town such as Las Vegas, these homegrown rockers don't seem to realize the irony in aligning themselves with a culture where sex is a bloated marketing point driven by the corporate gods. After all, this is a city where the many varieties of nudie bars are as prevalent as the coffee incarnations offered by the ubiquitous Starbucks. Yet the Killers' brand of entertainment is an anomaly in Sin City. It isn't forced or packaged in the

way that much of Las Vegas' other extracurricular activities are. In a city where punk has always drawn the biggest crowds and Limp Bizkit-flavored rock is something aspired to by many local bands, the Killers are determined to carve

their own niche into the music scene. And people are taking notice.

The four-piece new waveinspired band—besides Vannucci, the Killers are comprised of singer Brandon Flowers, guitarist Dave Keuning and Mark Stoermer on bass—has been playing together less than a year and have yet to sign a record Geal. Still, its threesong demo has been promisingly reviewed by local press, and, though the band's first gg was just his past spring, the Killers are quickly gaining a solid reputation for their live shows. Sporting glitter and eye shadow that's as much David Bowie as Robert Smith,

"We're all hams. It's ridiculous." For those cager to smack a label on the Killers, it's easy to throw them in the same camp with similarly monikered bands playing dirty rock. In 'roll for the masses (the Strokes, the Vines, the White Stripes, the Hives). And while the Killers do share the fuzzy guitar of the new school of garage rockers, the band is just as likely to give a nod to glam-rock stalwart.

Vannucci says of his bandmates,

T. Rex as it is to influential garagerevivalist Mick Collins. "We've been pigeonholed as sounding like '80s rock, and I'm just going to give you the standard answer: That's when we were kids. That's what we grew up on," says the 21year-old Flowers. "We grew no New Order, the Smiths, the Cure and Deneche Mode."

Despite the respect and interest received in Vegas, the Killers' music remains largely unheard by those outside of the local scene. "We're not afraid to say we're ready to do whatever it takeswell, within reason-to make people love us," Vannucci says. But the band is patient, preferring to focus on producing a higher quality demo than promoting itself as the musical flavor of the moment in an attempt to attract major-label attention. "We know that rock 'n' roll fashions come and go. The way I look at it, if it's fucking good, it's gonna stick around," Vannucci reasons. "What we're about is playing good rock 'n' roll music, and I think it's a matter of time before people wake up and realize there's something here [in Las Vegas] and that that something needs to be

-Jaime Buerger

BEYOND THE NEON Continued from page 27

scene. "People who live in Las Vegas are overstimulated. It takes a lot to impress the residents," says Nicole Sligar of Shoestring Promotions, a grassroots marketing machine that has promoted local music for more than a decade. "People in Vegas are really spoiled

UST a decade ago, neither Bruce nor the Stanes — and especially nor the Younger artists of the MTV generation — would grace Vegas stages. Those were left to second-rice, aging headiners. An evening with theey Lewis & the News was considered a good night out on the town.

to the point that they don't appreciate the fact that there [are many] young, thriving bands screaming their hearts out for someone to hear."

Still, others are hopeful, especially for the newer and younger bands that are popping up, many of whom are building a solid following in the indie-rock and emo Continued on tage 12

THERE'S RABERS

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LOCAL FOCUS

One More Weekend Is Building A Following While Honing Its Craft little over a year, OMW (featuring

Faiella, Kraynak, bassist Pat Laun-

drie and guitarist Justin Dionisio)

has established itself as one of

Vegas' most promising acts and

on't call One More Weekend an emo band. "We're rock," says drummer Pete Kravnak tersely when asked to describe the band's sound. It's not emo? "No."

answers singer/guitarist Nick

Faiella, a little defensively. What-

ever you call it. One More Week-

end's heartfelt hard rock has been

attracting audiences in Las Vegas

since its debut in 2001. In just a



ings, thanks to some savvy marketing techniques and a dedication to fans. "We're really lucky: we have a great fan-

base," Kraynak says with a smile. That great fanbase has helped OMW build a street team with more than 85 members-

fans who hand out flyers for shows and know every word to OMW's poignant songs of loss and heartache.

The respect between OMW and its fans, most of whom are highschool age, is mutual. In a town where most local-music venues are bars with video-poker machines, OMW is dedicated to playing only all-ages shows, not an easy task. Kraynak puts it simply: "The venue situation is atrocious." In the time that OMW has been together, two all-ages venues have closed down. More and more, the band seeks salvation

reach as much as possible. "I don't want to do anything else but play music. I don't want to have to work," says Faiella, who was recently laid off from a Web site job. He's just articulated every musician's dream but says it with such sincerity that you really believe he'll get there. When asked if OMW is looking for a major-label deal, Faiella says, "I

in Idaho, Utah and Southern Cal-

think we're looking for more tightness as a band first."

Would the group be ready for a major if approached? Faiella thinks about this. "I don't know," he says. "I don't ever like selling myself short, but, honestly, I'd probably say no." The crowds at OMW shows would most likely disagree, though. Still, it's exactly this kind of honesty and thoughtfulness that got them hooked in the first place. Most bands would take any opportunity to proclaim themselves the next big thing, but OMW is too busy working on songcraft and honing its stage

show to engage in such brayado. Describing the band's sound, Faiella laughs, "I suppose we should figure that out once and out of town, recently performing for all." Adds Kraynak, "I think of it as a mix between the Foo Fighters, Thursday and the Juliana Theory. It's kind of somewhere in ifornia, and hopes to expand its there." They don't seem too comfortable backed into this corner. but it doesn't really matter anyway, as there are hordes of local kids who aren't worried about labels and just want to hear great music and see a band that respects them. "I like playing to kids that like the music," says Kraynak. It's that simple.

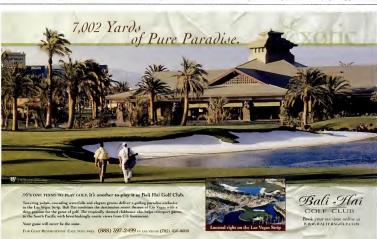
BEYOND THE NEON

scenes. "Local bands like September Star, Farewell to Friends and One More Weekend are coming out with some overpowering music and great emotional vocals, along with the greenness of being really young



and raw," Higginbotham notes. "I like watching the younger bands because they have so much drive and so much support for one another. The scene hasn't iaded them.

As Las Vegas heads into 2003, -Josh Bell | the city's growing pains seem to



be tapering off-even the casinos have been embracing local music as of late. Last month, the House of Blues hosted a CD-release party for local hard rockers Clockwise, the only band in recent memory to sign a major-label deal (RCA released Clockwise's Healthy Manipulation on Nov. 5.) This past Labor Day weekend, the locals-focused Station Casinos Inc. played host to "Acoustic Palooza," an all-day unplugged festival organized by local singersongwriters Michael Soli and Shawn Eiferman, along with





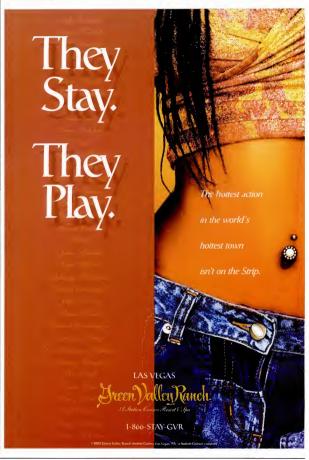
Thomas Mares. The event was a showcase for local, regional and national acts—Shawn Mullins, Tracy Bonham and Corey Glover headlined.

Held each May, the annual

Heid éarn May, in éa anuail.

AI' M (Emerging Arisis & Technology in Music) conference
hasn't produced any local-band
success sories yet, but is still provides a place for locals to shop
their musical talent to labels. Last
or ENTM; post the playground
or ENTM; post the playground
or ENTM; but held at the Hard Rock, the
held at the Hard Rock, the
held at the Hard Rock, the
for all its uss and downs—and

competition with the Strip for locals' attention-the Las Vegas local music scene continues to thrive, diversifying itself with a growing number of musicians doing everything from hip-hop and electronica to hardcore punk and emo. The scene will always stand as a dichotomy between the draw of national acts on the Strip and unknown bands playing for 150 people in small, suburban clubs, but perhaps therein lies the appeal of this frenetic city. As Hard Rock's Marrandino puts it, "If you look in the paper every day, there's always something





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Tribunal To Settle Royalty Dispute

BY LARS BRANDLE

LONDON-A battle is under way in Britain, the result of which could determine the royalties charged to concert promoters. In one corner, a consortium led by British classicalmusic concert promoters; in the other, royalty collecting body the Performing Right Society (PRS), with the Copyright Tribunal performing

the role of judge and adjudicator. The Assn. of British Concert Promoters (ABCP) has taken exception to a plan instigated by the collecting society to raise the royalty rate applied to live classical concerts and recitals in the U.K. As a consequence, the consortium has taken up the matter with the tribunal-a vehicle set up under law for resolving disputes-some 30 months since the initial hit was felt.

ALREADY ON THE RISE

Tariff LC (Live Classical) is the PRS tariff that is applied to live classical concerts and recitals. As of July 6, the tariff is 4.8% of box-office receints for ticketed events. For events with no admission charge or an average admission charge of £5 (\$7.88) or less, the fee is £7.96 (\$12.55) for the first 50 persons admitted, plus £3.98 (\$6.27) per 25 nersons thereafter

The ABCP's challenge is based on an initiative the collecting society launched to increase the fee it receives from promoters, event organizers and in some cases wenue owners, for large concert events that contain copyrighted material the PRS controls. That fee has been rising in annual increments since July 2000. Under the PRS' plans, that tariff will increase from the 2000 level of 3.3% of box-office receipts to about 7.3% by 2007.



"It is going to make promoting classical concerts even more uneconomical: they're already a loss-making activity 90% of the time," says Robert Sanderson-most recently GM of the Brighton Dome-on behalf of the consortium. "Local authorities are cutting subsidies, sponsors are cutting sponsorship, finding an audience is becoming

quite a challenge as the older, mature audience leaves us. It's basically another burden, on top of everything else, which is going to those people putting on concerts."

The PRS maintains that its classical members have long held that they are not properly compensated for U.K. performances of their works. "In Europe, concert promoters pay a good deal more than in the U.K. . . . and the planned PRS tariff

increases will bring the U.K. nearer to parity with European states," the London-based collecting society says. According to the PRS, respective classical promoters in France pay 8.8% of their box office, while in Spain and Italy, the tariff is 10%.

"A key role of PRS is to ensure that an appropriate value is applied to the use of our members' music," PRS executive director John Avon says Be it in response to market changes or where our members perceive that the correct value is not being applied. PRS will act to improve the situation on their behalf."

ONLY THE REGINNING

The ABCP's argument, however, does not end with classical music. Its warnings that the increase could lead to an increase in the payment for rock and pop performances has gathered momentum. That fee was set at 3% in the early '90s, a figure the consortium believes should be used as the benchmark for the Tariff LC. "If they win the day on this classical tariff, we know that they will immediately do back to the tribunal to det tariff LP up," Sanderson says. "That explains why one of our partners is the Concert Promoters Assn.-all of the big rock promoters-who don't do anything with classical music but are well aware that, if we lose this one, they'll go for rock and pop next."

To date, the referral has received backing and financial support from the ABCP, the Theatrical Management Assn., the Assn. of British Orchestras, the Institute of Leisure and Amenity Management, the British Arts Festivals Associations, the Concert Promoters Assn., and Raymond Gubbay Ltd., among others. "We've just been joined by the National Federation of Music Societies, who are small-scale promoters, which means we are now covering the whole spectrum from 100 people in a church to doing 10,000 at Wembley [Stadium in London]," Sanderson says. "It takes a lot [of money] to go to the tribunal; therefore, you've got to have a good, unified body.

The tribunal is expected to set a hearing early in the new year. Sanderson says, "We have received PRS' response to our referral and proposals, and the Steering Group and lawyers meet next week to consider our next step."

GN'R. Mix Master Mike Tour Set To Broaden Both Fan Bases

BY SUSANNE AULT

LOS ANGELES—In a prime example of rock's current fascination with hiphop, veteran act Guns N' Roses (GN'R) has granted classic Beastie Boys DJ Mix Master Mike support status while on tour this winter.

As this is the first time GN'R has toured since 1993, the bill was suitably attractive as an "evening with." Yet GN'R frontman Axl Rose apparently realized that in the stretch of time that GN'R's brand of metal has largely been on the touring sidelines, urban sounds have increasingly moved into the spotlight.

While on hiatus, Rose watched the 2001 film Scratch, a documentary starring Mike that chronicled the history of the DJ scene, and "he liked it," says Mike (whose real name is Mike Schwartz) "He got inspired by what I did."

Thanks to Scratch, which was nominated for the ton Grand Jury Prize at 2001's Sundance Film Festival Mike says, "I'm getting a great opportunity to spread the DJ culture. Big props to Axl for recognizing me as an artist." Peter Schwartz, Mike's booking

agent at the Agency Group, adds, "DJs are becoming more mainstream. So many of the rock bands have them-Limp Bizkit, Sugar Ray-it's becoming common."

FATTENING THE FAN BASE

Playing in an arena setting for 32 shows through Jan. 3, 2003, at Los Angeles' Great Western Forum, Mike is getting to perform to his biggest crowds to date in his career as a solo artist, Most recently. Mike has been playing one-off shows in smaller university and club-sized venues, like a gig in September at the University of Utah.

Looking to support his latest album, Return of the Cuklops, Mike is listed in GN'R tour print ads as a special quest in front of opening mank act CKY. Seeing that as a great way to fatten his fan base, Mike is consciously adding rock to his set, so as not to alienate the core GN'R crowd.

"I am always up to the challenge of broadening my audience. I went back to my old bag of tricks and brought out rock stuff to do in between the scratch routines. It's madness on the turntable," explains Mike, who is also spiffing up his show with roving robots and by taping cameras to his hands for display on giant video screens. Granted, Peter Schwartz says,

"Guns fans are true Guns fans, so I feel like those people are definitely seeing Guns . . . Hip-hop kids aren't going to see Guns N' Roses. But Mike is not just playing someone else's records. People are going to be exposed to some amazing things. Still, the GN'R audience can be a the riots breaking out among attendees Nov. 7 over a canceled concert that night at Vancouver's GM Place. In that case, the plug was pulled because Rose's plane was delayed

GN'R is no stranger to tardiness; during its first handful of dates, the headliner has averaged being 60 to 90 minutes late, says Steve Hyman, executive director for Moline, Ill,'s Mark of the Quad Cities, which hosted GN'R Nov 17 So Mike could very well have his work cut out for him in his first major solo effort.

CLEARING UP THE HICCUPS

"We did have a bit of nerves right then, of course," Schwartz admits with regard to the incident in Vanconver where the tour was supposed to kick off. "You do think the rest will be bad. But sometimes you get hiccuns in the beginning. It's one of those things where a hand has a certain reputation out there-there's a feeling that this could happen, some level of rolling the dice. But I feel confident that it will really work out the way it should !

Hyman suggests that the varied bill "where you're trying to appeal to as many fronts as possible" may help spike tour attendance, which he thinks is running lower than expected so far. That is possibly because this CN'R incarnation with Rose the only founding member, "is not the same band," Hyman says, "They are talented musicians, but people aren't sure. It's their first time out together. Speaking for himself about GNR's

current tour track record, Mike says, "Shit happens, But shoot, CKY opens up, and I'm second, in a power slot." He repeats, "I give props to Axl for getting me on this tour. It's pretty groundbreaking."

Plus. Mike appears ready to handle any crowd impatience that might arise in its wait for Rose, whom audiences have not seen in years, "I'm doing everything. Smashing everything together-self-produced instrumentals, rare Beastie music, Led Zeppelin. I'm throwing everything at them in the 45 minutes to an hour that I'm un there," Mike says. "If I see a yawn in the audience, I'll just up my arsenal, move my hands a little more

And at one-person strong, a DI can more nimbly break down a set than a full-fledged band, Schwartz says, That speeds up the process of ushering GN'R onstage after Mike finishes.

Even the chance to stop by secondary cities sounds appealing to Mike, Visiting such venues as Fargo, N.D.'s Fargodome will boost the awareness of Mike's music by "tying in the most people that we can. Even

rough bunch to please-proof being if they just sit there and stare, they are getting a new experience." John Page, senior VP/GM at Comcast-

Spectacor, which operates Philadelphia's First Union Center and First Union Spectrum (presenting GNR and Mike



challenge of broadenina mu audience. I went back to mu old haa of tricks and brought out rock stuff to do in between the

scratch routines.' -MIX MASTER MIKE

Dec. 6 and Dec. 8, respectively) agrees with the tour's intent to blend fans of different music genres, "I think diversity is good. You're seeing it in some of the other tours," Page says, adding that during GN'R's heyday, "it was all heavy metal. But a lot of that has changed." Bottom line though, Mike knows

GN'R is running the show. "They are giving me love for what I do," he says, "So I'm going to give it back tenfold. I'm going to get [the audience] hyped, set the ball on the tee for Axl to kick it off."

Concert Reviews Return With the Increased impor-

tance of touring to today's artists Rillhoard will once again be running reviews of live concerts on the Reviews & Previews pages (see page 67 this issue). Up to three concerts and/or musical shows will be reviewed each issue. Billboard.com will have longer versions of these reviews and additional reviews.

Billboc Billboc	IN BO	NCERT	GROS	RE.
	VENUE	GROSS	ATTENDANCE	
PAUL McCARTNEY	Tokyo Domo, Tokyo Nox. 11, 13-14	\$14,606,218 (1,727,701,487 yee) \$116,82/\$100.13	120,429 121,419 three shows	Ryada Takya
PAUL McCARTNEY	Osaka Dome, Osaka, Japon Nov. 17-18	\$8,206,861 (\$65,967,623 yen) \$116 20/899.60	80,284 80,544 two shows	Kyoda Takya
PAUL McCARTNEY	Pelocio de los Deportes, Mexico City Nov 2-3, 5	\$4,787,211 (47,201,900 person) \$182,55,625.35	52,451 three sellouts	OCESA Presents. CIE Events
PETER GABRIEL, BLIND BOYS OF ALABAMA	United Center, Chicago Nov. 13-14	\$1,862,459 \$130,545	19,050 38,522 two shows	Clear Channel Entertainment
PETER GABRIEL	Auditorio Nacional. Mexico City Nov. 3-5	\$1,560,229 (15,839,110 pesos) \$148,51/\$18.81	28,540 three sellouts	OCESA Presents, CIE Events
THE OTHER ONES	First Unice Spectrum, Philadelphie Nov. 23-24	\$1,566,450 \$45	34,918 two sellouts	Clear Channel Entertainment
BOB DYLAN	Madisco Square Gardes, New York Nov. 11, 13	\$1,140,536 \$120,50,538	17,972 28,702 two shows	Cleat Chantel Entertainment
SHAKIRA	Staples Center, Les Angeles Nov. 13	\$1,066,743 \$88 10/\$46.65	15.102 sellout	Clear Channel Entertainment
BRUCE SPRINGSTEEN	TD Waterhouse Centre, Orlendo, Fla. Nov. 21	\$546,201 \$75	13,375 selout	Festasma Preds.
THE OTHER ONES	MCI Center, Weshington, O.C. Nov. 15	\$795,837 \$46.50	15,409 18,622	Clear Channel Entertainment, in-house, LMP.
CHER, CYNDI LAUPER	TD Waterhouse Centre, Orlando, Fla. Nov 11	\$761,600 \$76 50,536.50	11,029 11,047	Cheer Charrent Entertainment
CHER, CYNDI LAUPER	Gaylord Entertainment Center, Nashville Nov. 13	\$757,853 \$77,75/\$25.75	13,505 14,179	Clear Channel Entertainment
SHAKIRA, PAY THE GIRL	Nov. 13 HP Pevilion, See Jees, Colif. Nov. 10	\$754,274 \$69 75/\$35.25	14,116 sefout	Cloor Channel Entertainment
SHAKIRA, PAY THE GIRL	Arrowhead Pond.	\$710,255 \$85,545	10,113 12,062	Clear Channel Entertainment
MANÁ	Nov. 12 Alistate Arena, Rosement, III.	\$797,366 \$62 50/\$35	14,466 sv6out	Nederlander Organization OCESA Presents, Hauser CIE, CIE Events
AEROSMITH, KID ROCK	Oct. 31 Shorelise Amphithestre, Mountaie View, Celit. Nov. 14	9674.979 \$72/\$31.50	18,007 22,000	Close Chancel Entertainment
BRUCE SPRINGSTEEN	Nov. 14 Birmingham Jefferson Convention Complex, Birmingham, Ala. Nov. 19	\$670,000 \$75	9,649 selfout	Fantsama Prods.
TONY HAWK'S BOOM BOOM HUCK JAM, SOCIAL DISTORTION	FleetCenter, Boston Nov II	8508,425 575/525	12,641 selfout	Metropolitao Entertainment
TONY HAWK'S BOOM BOOM HUCK JAM, SOCIAL DISTORTION	Nassau Veterans Memorial Collegum, Uniondele, N.Y. Nov. 9	\$505,463 \$75:525	12,168 selfout	Matropolitao Entertainment
WIDESPREAD PANIC, THE WAILERS, TOPAZ	Nov. 9 Kieler UNO Lekelront Arene, New Orleans Oct. 31-Nov. 1	\$475,650 \$32	16,158 two sellouts	Clear Channel Entertainment
ENRIQUE BUNBURY	Oct. 31-Nov. 1 Auditorio Nacional, Mexico City Nov. 12, 17	\$461,458 (4,752,540 percel) \$58,25/\$14.56	16,208 17,956 two shows	OCESA Presents, CIE Events
NO DOUBT, GARBAGE, THE DISTILLERS	Nov. 12, 17 HP Pavilion, San Jose, Celif. Nov. 14	\$460,662 \$35.25	13,618 14,502	Clear Channel Entertainment
PETER GABRIEL, BLIND BOYS OF ALABAMA	Nov 14 Terget Center. Microsapells Nov 15	\$446,524 \$132,75/825,25	7,394 10,492	Clear Chernal Entertainment
TOM PETTY & THE HEARTBREAKERS, JACKSON BROWNE	Spekane Arens, Spekane, Wesh. Nov. 7	\$445,639 \$55/\$29.50	6,535 10,496	Concerts West
GUNS N' ROSES, CKY, MIXMASTER MIKE	Nov. 7 Paleos of Auburn Hills, Auburn Hills, Mich. Nov. 21	\$437,539 \$62,50/\$47,50/\$37,50	8,857 15,054	Clear Channel Entertainment, Palaco Sports & Entertainment
TOP TEN AMERICAN IDOLS	MCI Conter, Washington, D.C. Nov 3	\$426,040 \$46,526,528	13,046 sellout	Sports & Entertainment Metropolitae Entertainment
TOBY KEITH, RASCAL FLATTS	Bi-Le Center, Greenville, S.C. Nov. 22	\$425,552 \$37/\$31	11,564 sellout	VarneTl Enterprises
KORN, DISTURBED, TRUSTCOMPANY	Nov. 22 Continental Airlines Arens, East Resherford, N.J. Oct. 9	\$422,640 \$37.50/\$27.50	11,560 12,000	Metropolitae Entertainment
COME TOGETHER & WORSHIP: MICHAEL W. SMITH, THIRD DAY, MAX LUCADO	Palece of Auturn Hills, Auturn Hills, Mich. Nov. 23	\$392,232 \$29 50/\$27 50	17,177 cellout	Premier Produ. Palace Sports & Entertainment
TONY HAWK'S BOOM BOOM HUCK JAM, DEVO	Nov. 23 Arrowhead Pond, Anahaim, Celif. Oct. 26	\$366,000 \$75/\$25	9,680 10,218	Nederlandor Organization, Goldenvoice, in house
TOP TEN AMERICAN IDOLS	ARCO Arena, Sacramento, Galif. Nov 16	\$363,618 \$46.75/\$36.75/\$26.75	11,772 sellout	Metropolitan Entertainment
TOOL MESHUGGAH	Nov 16 Long Beach Arens, Long Beach, Celif. Nov 24	\$361,650 \$37.50	9,646 10,670	Goldenvoice, Nederlander Organization
TONY HAWK'S BOOM BOOM HUCK JAM, SOCIAL DISTORTION	Nov 24 Continental Airlines Areno, East Rutherfeed, N.J. Nov. 7	\$361,101 \$75/\$25	8,141 10,000	Organization Metropolitus Entertainment
BOB DYLAN	PleatCerter, Beston Nov 18	\$344,436 \$45.50/\$29.50	8.078 13,000	Civar Changel Estartainment
MANÁ	The Theore of Madison	\$307.573	5253	Metropolitas

Durines Maria Inc. At settle seasons for

Views. NICE PACKAGE: In one of the more cre-

ative touring nackages of the year. acoustic guitar virtuoso Leo Kottke paired with Mike Gordon-bassist for iam-band king Phish-for a run of club dates that began Oct. 2 at the Jammy Awards at New York's Roseland Ballroom and wrapped Nov. 19 at the Boulder Theatre in Boulder, Colo. Touring in support of their Private Music/RCA Victor release, Clone, Kottke and Gordon played such wellknown, intimate venues as New York's Bowery Ballroom; the 9:30 Club in Washington, D.C.; Park West in Chicago; and the Fillmore in San Francisco.

"I don't know if I've ever had this much fun on the road," says Kottke, who spends

about 80% of each year touring. "I've never really taken a break. It still amazes me when someone calls and wants to nav me to come and play.

And after all this time, to find something brandnew like this is a real surprise

Gordon is equally enthused about the tour. "This has been great fun, a whole new experience for me," says Cordon who is more accustomed to playing with a full band at amphitheaters, arenas, and mega Phish-fests than the intimate rooms on this tour. He says that in this setting, without a drummer, "there is a greater responsibility for groove."

Kottke says the two of them have discovered a real compatibility, both in the studio and onstage, "This is still something Mike and I kind of marvel at," admits Kottke, who seldom works with other artists and has always toured solo in the past. Initial efforts to play together stalled, he says, until things came together at a sit-down in Phish guitarist Trey Anastasio's recording studio/barn in Vermont, "We were about to give up when we found this little phrase. We found the way in and found how to be there as ourselves without feeling like a square peg in a round hole."

Compared with the "commotion" of a Phish trek, Gordon says the nature of his tour with Kottke is a major change. "Traveling on the road with just two people, no road manager or sound man, is relaxing, actually. After years of paying our dues, things have gotten pretty comfortable with Phish, with tour buses and people to handle everything. When Leo and I get going with one of our jams, it's sort of a soft storm.

Kottke admits that even he is a little surprised at how well the oftenexperimental vibe of the record translates to live performance. "The trick for me is finding out how to listen," he says, "It turns out [that] you wind up playing the other guy's instrument, and he plays yours, at least mentally. It takes on kind of its own momentum."

And each performance took on a distinct, never-duplicated personality. "As far as I'm concerned, if you know exactly what you're going to do, it



And disaster doesn't ruin everything; it's just

emotionally devastating The tour was booked by Chip Hoop er at Monterey Peninsula Artists, booking agency for both Phish and Kottke. 'I thought this was a really great combination," Hooper says. "It was really interesting for Leo to do and for Mike to do. It was a real departure for both of them, and I think fans of both artists appreciated it."

Hooper says the tour was routed and booked very conservatively. "We were very modest in our choice of venues," he says, adding that the strategy paid off and attracted fans of both Phish and Kottke in relatively equal numbers.

STRAIT AHEAD: After a successful fall run, George Strait has added 21 more dates to his Road Less Traveled arena tour, beginning Jan. 16, 2003, at the Bi-Lo Center in Greenville, S.C., and wrapping Feb. 28 at Freedom Hall in Louisville, Ky. This year, Strait played to 377,341 people and grossed \$19.6 million from 24 dates, according to Billboard Boxscore. Tammy Cochran will open all dates, most of which will be performed in the round. Strait is managed and booked by the Erv Woolsey Co. Like the fall run, next year's shows will primarily be promoted by Varnell Enterprises and the

Messina Group.

AN ARTISTS & MUSIC EXPANDED SECTION

What's Next For Hard Music?

A roundtable of experts sound off on the current state of the genre and where it might be headed.

BY ROYAN DEESMAN

The hard-music/heavy-metal world is poised at the precipice of change. While some new-generation bands such as System Of A Down, P.O.D. and Puddle Of Mudd are thriving, others such as Papa Roach have lost some commercial steam. With nu-metal past its mainstream peak, old-school nostalaia on the rise (thanks to potential reunions by such stalwarts as Judas Priest and Van Halen) ond the music economy in a state of disarray, where will metal ao from here?

To discuss hard music's survival and evolution, Billboard assembled a panel of insiders: David Draiman. lead singer for Reprise act Disturbed; Steve Lerner, president of Wind-Up Entertainment, home of Creed: Bob Chiappardi, president/owner of Concrete Marketina, a lonatime force in hard rock: Scott Greer, VP of worldwide marketing for Epic Records. which boasts Korn and Mudvaune

amona its hard-music acts: and Eddie Trunk, a syndicated DJ who hosts a metal show on radio station WNEW NYC.

In recent years, there's been a lack of real artist development at the major labels. Do you think majors will begin to better cultivate their metal/hard-rock bands? GREER: I do think that artist

development is alive and well at the labels; it's just in the label's approach, Look at Mudvayne, We didn't force ourselves to go to radio until six months after the record came out. We knew that, for this band, there was a current of excitement and enthusiasm, and we wanted to cultivate that, because we knew they would have a die-hard fan base.

DRAIMAN: Mudvayne is a unique example, and I don't think you can utilize it in the way that you would like. They're a band that has some songs that potentially could get radio



play. They also have that Slipknot link, and they immediately have validation because of that-not to take anything away from them, because they are an incredibly brilliant band. But I think that the cultivation you're speaking of was not as integral because of the allegiances that they had.

CHIAPPARDI: That's more of a common occurrence in the urban community, where you have those allegiances.

GREER: But just because you have that association doesn't mean anything. It wasn't an automatic for Mudvavne to blow up, no matter



what. My point is: Had we gone to radio right out of the box, we might not have had the band's single ["Dig"] evolve the way that it did. By waiting and having those 100,000 fans in the bank to help the groundswell of excitement when the track hit the radio, to me was

key. Artist development is part of every aspect of a label, not just one person who has it in their title.

LERNER: Artist development is being compromised everywhere. based upon the state of the business. But it needs to happen to break la bandl. Unless you see something. majors are not doing the level of artist development that they've done

in the past. It's just how it is There are new avenues of exposure for metal bands-video games, movie soundtracks and commercials. Is that a good thing?

GREER: Good Charlotte are on EA's Madden NFL 2003 football video game, and the amount of kids who listen to that track when they're playing the game is huge. You can look at that in terms of video rotation. That's an area that we're exploring and utilizing. We're competing with different forms of entertainment, whether it's kids paying their cell-phone bill or paying for video games. Those are your competitors, so you have to use those mediums for exposure.

DRAIMAN: It's funny that you use that example, because that exact opportunity was presented to us prior to Good Charlotte, and we turned it down. You have to make (Continued on page 38)

IT'S A FOUR-LETTER WORD irerecords.com

What's Next

very careful choices, depending on where you come from and what you stand for. You have to decide whether or not it is in the spirit of your hand and what you represent and the image that you portray, to go ahead and lend one of your songs to a video game like Madden's football. I think that you need to be very, very careful. Obviously, the opportunity to reach millions of people, given the success of the game, is certainly an inviting thing, but what will that ultimately do to you? What does that mean to your core fan base? And what does it do to your integrity as a band and the longevity of your career?

CHIAPPARDI: I think it can be a great vehicle for certain bands. It really comes down to what the M.O. is. LERNER: I think we need to be aware that times are changing and kids are spending more time in front of their PlayStation 2 than they are tuned into their radio station. And more exposure gives you the chance

of breaking through the clutter and

competition in the marketplace If it works for the band, you need to look at every avenue out there to get them across

Is there a trend against overhyning albums? The new Disturbed



album, Believe, hit No. 1 without a huge pre-release buzz.

DRAIMAN: It's a huge issue in terms of the ability to overhype being stifled by the fact that you need to maintain security of your music. I think that the Internet-leak issue is a huge one, and it stifles your ability to get product out to press and to your colleagues, who would be able to begin the buzz organically.

LEDNED: For an established artist, you need to protect the music before it gets out there. For a new artist, you're fine. A year ago, big acts would go to radio four weeks before their album was in stores Now



bands are going out two months lbeforel, so at least the single is getting out there. They're making up for the lack of awareness tied to a full album by trying to get the single out there two months ahead. They've doubled the amount of exposure that they're trying to get through radio

TRUNK: But there are instances where somebody will hear a record that I'm playing and like it a whole

lot and four or five weeks later then still can't go and buy it. By the time it does finally hit the stores, they may be on to something else. DRAIMAN: Case in point: the last

Korn record. They went ahead and



put the single out two months prior. video out two months prior. By the time the record was ready to street, the single had burned and was dropping off the charts and the video was dropping in rotation. It was at the end of its lifespan.

GREER: The single ["Here to Stay"l was leaked in advance of our going to radio, as well as the album being leaked. When you have a record out there 12 weeks in whomes of the release, it forces you to ana-

lyze and really think about your plan. CHIAPPARDI: One of the problems that the music industry has created for itself is the importance of the first-week numbers, and that's why you have this stuff so early. Everyone is so concerned with making sure that they enter at No. 1, No. 2 or whatever, they'll sacrifice the natural development of an album, and I think

that's one of the big problems. Do you see a return to the mor melodic hard-rock sound of the '70s and '80s?

DRAIMAN: I think that the entire genre seems to be leaning more towards this more melodic end of things he it in bands like Black Sah. bath and Iron Maiden. It's the melodies that will hopefully capture. not just an audience that consists of males ages 15 to 25, but it will also capture the older audience, and it will certainly capture that most coveted trophy, which is the female audience.

TRUNK: Something that we get caught up in all the time are the terms "hard rock" and "heavy metal." Those terms encompass the heaviest of the heavy hands, to neople who still think that Bon Joyi and Def Leppard are hard rock and heavy (Continued on page 42)

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HARD MUSIC

AN APTISTS & MUSIC EXPANDED SECTION

BY BRYAN REESMAN

In an attempt to stem the tide of booleeging and aligning sales, major labels are turning more and more to value-added content. Such extras take many forms, whether it's limited-edition releases of the newest albums by Queens Of The Stone Age (with a borus DIV) and Disturbed packaged with a DVD in a small booklets in cultivation of the content of the content of the content of the booklets in cultivation of the content caralog albums by Judas Priest and Ozay Osbourne.

While the majors are finally tapping into bonus materials, the concept of special packaging has been cultivated by independent metal labels seeking to give fans the most bang for their buck, "Retailers are more open to taking them in," states Marco Barbieri, president of Century Media and Nuclear Blast, home to Shadows Fall, Iced Earth, Dimmu Borgir and Hammerfall, "especially if you do something that's a limited edition-which sometimes can be a Catch-22. If it's too limited, [retailers] can get pissed off that they can't fulfill their need or can't reorder the title; at the same time, you can't make too many of them, because then what's so special about it?"

"If fans really like an artist, they would like to—and deserve to—

Extra Content, Extra Sales

Companies look to value-added content and special packaging to help drive sales and give consumers more bang for their buck.



see some special things that they wouldn't otherwise see," asserts Mike Carden, president of Eagle Records, which owns hard-rock label Spitiffe Records, home to Zakk Wydde, Dio and Alice Cooper. "We do Digipaks, special pop-up artwork, tour editions, enhanced CDs and special folders and booklets." He

says Spitfire received so many reorders for the limited edition of ohGr's Welf CD, they re-pressed it. "It's really cool artwork," he says. "It cost us a fortune to do, but it was really worth it. The fans really due it."

Metal bands have traditionally tried to give fans extra goodies. "When I

first started getting into metal in the late 70s and early 80s, a lot of it was collecting every single by Iron Maiden because they would have univ. The collecting every single by Iron Maiden because they would have univ. The calls Tasy Vera, senior VP/CM of Metal Blade Records. "You would collect every 12-inch by Iron Maiden or every version of WA.S.Ps. F="#k.Ps. the Blast of Millerent colored with JR. Ps. the same philosophy, the consumer setting these extern materials."

Iron Maiden just issued two titlesthrough Sanchary-Outmbia Lego-Educard the Great: The Greatest Hits, a remastered compilation featuring a 24-page color booklet, and Eddle's Archive, a limited-edition tin casket containing three double-CDs of vintage live material and B-sides, an Eddle shot glass and an Iron Maiden family tree on parchment paper. Roadrunner Records often releas-

es limited-edition, fold-out Digipaks of high-profile releases—like Fear Factory and Soulfly—with bonus tracks and occasional bonus videos Some are simultaneously released with the regular edition, while others come out later, "We often do those with records that we see coming in as imports," explains Bob Johnsen, senior director of marketing for Roadrunner Records. "The thinking behind it is, a record's coming in as an import and is costing a kid 30 bucks. The Slipknot Digipak was a great example. That thing was selling 300 a week as an import. You can't stop it from happening. The only way is putting one out that has more material and costs kids less. They've been doing great packages overseas for years, and we're just coming around to the

concept."
"In Europe, it was a wonderful tool to add a substantial amount of sales to your release," says Stefan Koster, consultant for SPV, which recently put out limited edition releases by Doro, Kreator and Motorhead, To limited edition sheing released later they've already purchased the regular version, he says, "The big issue was that you always had to release them simultaneously so as not to piss of fans. We always thought that it didn't take away form regular sales."

(Continued on page 40)

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Extra Content

Continued from page 39

at all, it just enhanced the whole package, and thus delivered more sales at a higher price

Jim Pitulski, MD for InsideOut Music America, says that his label began releasing simultaneous lim-





ited editions of major releases to give something back to their hardcore fans, like the new Star One album Space Metal, packaged as a small book with a bonus disc of rare tracks. "Lately, it's becoming an effective weapon in combating piracy and downloading," observes Pitulski. "One way to entice people to own it anyway is to give them something special. You can't download packaging. We didn't anticipate it becoming this practical, but now it's going to become a necessity."

Limited editions are a growing market. Roadrunner just released a double-CD version of Jerry Cantrell's Degradation Trip, which was how the former Alice In Chains guitarist originally intended it to be issued. Metal Blade will release the forthcoming Amon Amarth album with its first EP and a new song, the upcoming Six Feet Under live album with a bonus DVD and the new Spock's Beard DVD with a bonus CD. Spitfire is working on an Overkill live DVD that features a two-hour concert, plus vintage films from earlier in the band's career. Notable limited-edition CDs

this year include Sanctuary's twodisc version of The Best of Bruce Dickinson, featuring rare material: SPV's classy fold-out color Diginal

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of Doro's Fight, with an extra track, bonus video and photo gallery; Nuclear Blast's limited Dimmu Borgir double-DVD version of World Misanthropy, packaged in a foldout box with two DVDs and a CD with music and PC features: Spitfire's tour edition of Alice Cooper's Dragontoun, with two bonus videos and four bonus tracks; and Century Media's issue of the Shadows Fall album The Art of Balance, with a honus CD-ROM containing a band biography, photo gallery, PC art, interviews and three videos.

But there is a downside to this bonus-feature bonanza. Koster says that many retailers balk at albums released in multiple formats, whereas Barbieri says that some retailers



want more limited editions to satisfy customer demand, making the concept less special. Pitulski believes, however, that the special edition may eventually become the standard edition, which has frequently become the case in the booming DVD market. "I believe the DVD format has a very

good chance of becoming the next generation of special product, that will then turn into normal product," predicts Koster. "The DVD is an all-around wonderful way of portraying an artist. In Europe, the Motorhead DVD was released with a CD compilation. It gave you both worlds in one package."

Indeed, the DVD, not to mention the slowly developing DVD-Audio format, offers more space and greater potential to maximize bonus material. For example, TVT's Sevendust DVD, Retrospect, includes a wealth of such features: live performances, interviews, music videos, TV appearances and an EPK. Pitulski states that DVD documentary footage of bands making albums is also popular with fans. "It's very endearing," remarks Pitulski. "It's a growing market right now, and I think the most exciting thing is DVD-Audio and the capacity for audio-visual content. That's where the future is going to be. You're going to see some pretty spectacular things happening.

When it comes down to brainstorming ideas, Barbieri notes that his staff is comprised of genre fans who collect music themselves, "We just want to give kids something that will make them happy," he says. And happy customers are repeat

customers

What's Next

Continued from page 38

metal. I think you have to draw a little bit finer line [as to] really what qualifies and what doesn't.

DRAIMAN: The definition of metal-specifically this categorization of nu-metal-is exceptionally confusing. It incorporates the raprock category, and it incorporates anybody who utilizes a DJ. If you can have hands like Limn Bizkit. P.O.D. and us in the same genre, it really does blur the lines a bit.

TRUNK: I think a lot of bands maybe don't want to carry the heavy-metal banner past a certain point. It might be cool in their early stages to be considered a metal band, but when they start selling boatloads of records, they don't necessarily want the name attached to it because they're afraid some sort of stigma may come with it. Could extreme metal, as embod-

ied by bands like Cradle Of Filth, become an important part of the metal/hard-rock scene? GREER: I hate to speak in terms of sub-genres and genres, because I think it's so trendy But I think that overall heavy-metal music is in the process of redefining and realigning itself. Two years ago, you had bands on Ozzfest that were on their way to a potentially long career. But this past year, a lot of those bands may be looking for day iobs. I think that was because the marpeople can sing, and there are songs that remain stuck in your mindand you're not simply bludgeoned by the power and not simply leveled by the aggression-I think that that is what is going to be able to translate to a greater range of people.

LERNER: For me, I'm actually looking at that being more of a niche

"Two years ago, you had bands on Ozzfest that were on their way to a potentially long career. But this past year, a lot of those bands may be looking for day jobs."

-SCOTT GREER, EPIC RECORDS

ket herame so saturated with yenr generic, cookie-monster-type bands. DRAIMAN: I would agree with you. I think that there are always going to be trends. For instance, the current resurgence of seven or eight bands that sound just like the Knack. I think in terms of metal, what will make it perpetuate and make it be a lasting thing is the quality of the

songwriting and the effectiveness of

the books. If there are songs that

than anything that is going to become a mainstream phenomenon. Look at all the formats that exist now When you look at the kids who are really into metal and rock, a lot of those kids are into hard-core rap, and it's just led to the nu-metal bands. I just think everybody has a bigger appetite than they ever had before. Their tastes are much wider and what is going to strike a chord is the song and a hook. I think something

like Cradle Of Filth, unless they delivered a song that's got a good hook. they're going to maintain their fan base in that specific niche.

TRUNK: Morbid Angel is a great example of a band that started like that and then got signed to a majorlabel deal and tried to take a more mainstream road. They never pro-

gressed beyond their core audience. CHIAPPARDI: There's an importer out on Long Island lwho isl one of the higger importers of European black metal. Four years ago, he said it was going to be all the rage. Four years later, the biggest albums are still only selling 30,000 or 35,000 units.

DRAIMAN: It's a very limited fan base, and it's no more clearly exemplified than overseas, where bands like Cradle Of Filth are seeing their greatest amounts of success. But. then again, overseas, you still have a band like Manowar who haven't really done anything in quite some time and can debut at No. 1 in Germany. What's on tap for next year?

DRAIMAN: I'm very curious. If we don't continue to come up with really great nieces of art, and, if we don't continue to develop our sound and motivate our fan base, then this resurgence will die. LERNER: It will be interesting to

see what [direction] radio takes. All

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this talk about the '70s and '80s references-the Vines, the Hives and all those bands-the press likes it, but they're not selling a lot of records.

DRAIMAN: That's the irony of it. I'll never understand the propensity of the press to simply latch onto something that doesn't seem to actually be a commercially viable entity. even if it's something like, with all due respect, [Island recording artist] Andrew W.K., who was the benefactor of a huge media frenzy.

The mainstream press has never really supported metal/hard rock.

DRAIMAN: Right, I think a lot of that has to do with the fact that metal is perceived as a joke and has been for quite some time. Certainly someone like Andrew W.K. doesn't do much to help that situation. He continues to perpetuate the myth that we're a bunch of idiotic, nonsensical thugs. I think that is exactly the kind of thing that the press wants people to believe. That is the reasoning and the rationale as to why they go ahead and embrace an individual like that, as opposed to a band who is actually trying to stand for something and bring

meaning and light into the world. LERNER: You can sum it up: There's a huge disconnect between what kids want to hear and what journalists want to write about.





Rhythm. Rap. by Gail Milds

and The Blues

PIONEERING PLAUDITS: Billboard corporation with book publishing has exclusively learned that the Supremes, George Clinton, and Dionne Warwick will be among the Rhythm & Blues Foundation's 2003 Pioneer Awards honorees. The 13th annual ceremony-a kickoff event during Grammy Week-will take place Feb. 20 in the Grand Ballroom at New York's Manhattan Center.

Joining the Supremes as honorees in the group category are fellow '60s trio the Dixie Cups ("Chapel of Love") and '50s doo-won act the Dell-Vikings ("Come Go With Me"). Songwriter honoree Clinton will be recognized alongside Maceo Parker. Earning kudos for their enduring blues contributions will be KoKo Taylor, Johnny Nash, and Clarence "Frog Man" Henry, R&B/pop crossover pioneer Warwick will receive the foundation's lifetime achievement award. Warwick, who has kicked off her What the World Needs Now 2002-2003 worldwide tour, is celebrating 40 years in the music biz and plans to release a new CD next year. The foundation's 2003 legacy tribute will pay homage to the late Jackie Wilson, responsible for such hits as "Lonely Teardrops" and

"Higher and Higher. The ceremony is the first under the production aggis of recently appointed executive director Cecilia K. Carter. Currently in the midst of confirming soon-to-be-announced hosts. Carter says the foundation is "year, excited to be belaing to celebrate not just the Pioneer Awards but also the music and to be in New York" during Grammy Week, Although the show will not be televised. Carter notes that "especially during this economic time, the focus is really to emphasize the artists and what we're providing for them. We are one of the few-if only-foundations that provides actual honorariums, in keening with the tradition of our founding philosophy. IT TAKES A VIII LAGE: Midem 2003 (Jan. 19-23 in Cannes) will launch its first rap, hip-hop, and R&B-focused Urban Music Village, Also, Jan. 20

showcase spotlighting major acts from the international hip-hop and R&B arenas **DOUBLE TIME: Identical twins Helsa** and Claures Ariass double as president and VP of artist relations, respectively, at AFRT (A Fearless Resilient Team) Music. Affiliated with

will be designated as Urban Day at

the 37th annual conference. Special

events that day include a dedicated

and music divisions, Beverly Hills, Calif.-based AFRT is distributed by Big Daddy Distribution in New Iersey and specializes in R&B, hin-hon. urban inspirational, gospel, and jazz; its Web site is afrtmusic.com. Thus far the label-whose executive team includes operations manager I Cocco in New York-counts on its roster hip-hop artist RAZOR, alternative pon/soul singer Indira Khan (daughter of Chaka), alternative urban singer Al Soul, and soul/inspirational singer Eartha.



The first artist signed to AFRT Music, Eartha is a singer/songwriter/musician (sax, keyboards, drums, guitar) who is presently donning promotional performances on behalf of her sophomore set, Sidebars, A mix of R&B, hip-hop, and dance paired with inspirational and thought-provoking lyrics, the album is making some coast-tocoast club noise via lead single "I'm Still Standing," mixed by hip-hop talent Chris Puram (Janet Jackson, Jermaine Dunri). Eartha's debut album, This I Know, featured the

maxi-single "Love Jones." Moved by the events of Sept. 11, 2001. "I'm Still Standing" is about surviving "despite all the things in life that come to take us down " the Los Andeles native says Redarding her individual sound, Eartha says, "It's so difficult when I'm asked to define my style. I don't want to be boxed into something. I'm just trying to do different and enjoyable music with profound lyrics and messages."

MIXING IT UP: DJ Red Alert hosts the seventh annual MixTape Awards Tuesday (3) at New York's Manhattan Center. A major highlight: the first stage performance of the DJ allstar single "Champions" recorded with DJ Clue, featuring onstage K-Slay, Doo Wop, Tony Touch, Brucie Bee, Kid Capri, and Ron G.

Swizz Beatz Makes Solo Debut

Producer/Label Exec Grabs The Mike And Breaks The Rules

RY RASHAUN HALL NEW YORK-Having made his mark

behind the scenes as a noted producer and label executive with his Full Surface imprint. Swizz Beatz enters new territory with his solo DreamWorks debut, G.H.E.T.T.O. Stories, due Dec. 10.

Managed by Ida Harris for Atlanta. based Harris Entertainment Suize Beatz is known as the creator of the Ruff Ryders' signature sound. That's why it may come as a shock to some that the Bronx, N.Y., native has decided to sten out from behind the boards.

"I felt it was time." Swizz Beatz says of his solo debut, "I wanted to do an album where I had no rules. I have a lot of ideas las a producer), but other artists are either scared or they don't want to do them. They were holding me back because everyone thinks of me as doing the same old stuff. No one wants to change up or do anything new. I was getting tired of it, so I decided to do my own album-to bring people into my world."

The album also marks the first time the DI/producer steps in front of the microphone as an MC. "I tested my flow with the 'hood first," Swizz Beatz says, "I didn't just come out and decide. 'OK, I'm going to rap today.' I've been doing books and rocking the crowd as a DJ for years. And before all of that, I was rapping. I never really got my heart up to do it on wax.

"I was just joking around when I laid two records, and people wanted to know who it was," he continues. "When they found out it was me, they were shocked. I kent the music with me and played it everywhere I'd go. I kept getting the same response so I decided to do it for real. There were also a lot of people who said I needed to stick to just doing beats. I listened to that at first, but I didn't just start rapping for no reason. I could mess around and he as successful at this as I am at producing. But if I don't try, I'll never know."

Despite his various affiliations with Interscope, J Records, and Def Jam. Swizz Beatz felt that Dream-Works made the best home for GHETTO Stories "I wanted to keep their focus on

that," Swizz Beatz says of why he chose the label over his own J Records-distributed imprint, "I wanted that to be my artists' space. Then I'm over at DreamWorks, and that can be my little space. What interested me most about DreamWorks was that they had the movie thing locked down. Plus I'm nonexclusive, so I felt like spreading out." For DreamWorks, the focus of the

campaign will be on presenting Swizz Beatz to consumers in a new light. "The key is introducing him as more of an artist," DreamWorks Records marketing representative

Doug Daniels says, "It's not so much reinventing the wheel but making the wheel stronger and well-greased

so it's more efficient. "Part of that is letting people know his history, so we keep that credibil-



ity there for him " Daniels adds. "The other part is the music. This project is not so much a compilation as it is a Swizz Beatz album with some great quest appearances by other artists."

Swizz Beatz recently wrapped a

national promotional tour that introduced him as an artist via retail and radio runs, as well as live performances. With guest appearances from N.O.R.E., Busta Rhymes, LL Cool J. Lil' Kim, and Eve, among others. G.H.E.T.T.O. Stories features a host of unique collaborations, including a Jadakiss/Ron Isley duet ("Rid Busi-

ness") and "We Did It Again " which

nairs la Rule with Metallica. Swizz Beatz, who publishes through Universal Music Publishing explains the nurnose behind G.H.E.T.T.O. Stories, "It was all an experiment to get different artists on stuff that I always wanted to hear them on like in Rule and Metallica on some straight hard rock stuff," he says, "I didn't do that record for the hin-hon heads. They don't have to respect that record. I don't care if they like that record because it's not for them. That record is for my Limp Bizkit fans, my Metallica fans: all my fans in the rock area. That's why I didn't switch the beat up. I let Metallica play all the instruments real bard-loud rock shit!"

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Words &Deeds

CULTURAL SNOBBERY? "The language barrier effectively limits the amount of sales you can expect to achieve in the II K We're not renowned for our skill at or interest in other languages in this country." So notes Big Dada label boss Will Ashon as he underscores one of the reasons why Furnpean rap acts, particularly those that rap in their native tongues, rarely infiltrate the U.K. market.

Big Dada is breaking that mold by signing a non-English rapping act. French trio TTC. Ashon signed the outfit because apart from its skills he liked its humor That comic quotient is patently demonstrated on TTC's debut album, C'est N'est Pas un Disque (This Is Not a Record). Released earlier this year, the set is receiving favorable response in the U.K.

Ranning in English, however, doesn't necessarily make things easier. Although the English-rapping Finnish duo Bomfunk MC's charted two U.K. hit singles in 2000 (including "Freestyler," which reached No. 2) and its 2002 sonhomore set, Burnin' Sneakers, delivered two Finnish chart-toppers ("Super Electric" and "Live Your Life"). Epic/Sony did not release the Bomfunk MC's album in the U.K.

The label pulled the commercial release due to 'lack of media supsays the act's manager, Richard Ogden, adding that "musical and cultural snobbery at the lahels and at some of the media" is the main barrier European acts face.

On a positive note. Source/Virgin France act Saïan Supa Crew has watched two of its albums earn U.K. release via Source/Wordplay. An international-oriented version of its last set X Raisons (X Reasons), with British and American collaborations will be released early next year as Raisons: Da Stand Out Version.



Other non-U.K. artists will also be testing the U.K. waters, English-ranping Danish act Outlandish's sophomore album. Bread & Borrels of Water, will receive a U.K. release early next year through BMG Denmark. Championing the forthcoming release is BMG U.K. head of international P&R marketing/Furope Mervyn Lyn. "The album is outstanding and deserves a U.K. release." he says. The act's very topical Danish radio hit, "Guantanamo," will be used for promotion in the U.K.

NORWEGIAN REFILL: Norwegian hiphop duo Tungtvann has just released a six-track EP in the U.K., Pafull (Refill), on D20/Capitol. It's the follow-up to its sophomore album. Marketid (Dark Times), released earlier this year by EMI Norway. It features Norwegian rap veteran/Tee Productions artist Son of Light as well as "hot, unsigned newcomers Dirty Oppland," according to Tungtvann producer/ DJ Poppa Lars (aka

Lars A. Sandness).

COMING SOON: Upcoming releases on the U.K. front include fiery rapper MCD's "Love Thing" (Ronin), featuring veteran U.K. soul singer Noel McKoy. The single precedes the Entrapment album due in March 2003 . . . Socio-politically conscious hin-hon hand Asian Dub Foundation releases its debut Virgin album. Enemy of the Enemy, in February 2003. It will be preceded by the band's EP (Fortress Europe, also on Virgin) Jan 20 ... R&B/hin-hon act Big Brover burst into the ton five in November with "Nu Flow," the title track from its album. Having originally given the album a low-profile release, Epic plans to repromote it in the new year . . . Virgin is keeping the underground buzz going for rapper Fallacy with two promotion-only vinyl records. The first, "Jackin' for Beats," uses the Bollywood sample from Truth Hurt's "Addicted" and snatches of Neptunes-produced beats. It was released in early November Dropping in early March will be Fallacy's first solo single, "Big 'n' Bashy," featuring Virgin labelmate Tubby T.

Producer/rapper Tha Force, formerly the DJ/producer in the hiphop/R&B band Nash, returns with solo EP Mind the Gap via BBE. He is ably supported by fellow rappers Phoebe One and Blak Twang . . . So Solid Crew MC Romeo follows up his recent top five hit, "Romeo Dunn," with the Solid Love album on Relentless, It's indeed a solid effort, focusing on the U.K. lifestyle and underpinned by R&B. hip-hop, and U.K. garage influences.

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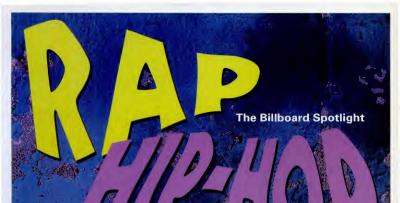
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BILLBOARD DECEMBER 7, 2002

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Analysis: What The Charts Say UMVD. Indies Grab Biggest Slices

BY MINAL PATEL WITH GAIL MITCHELL

laiming nearly half of the rap and hip-hop narket share in the first 10 months of 2002. Universal Music and Video Distribution (UMVD) leads the pack, although by a smaller margin than it held last year.

charts of the Nov. 9 issue of Bills board, UMVD had placed 58 rap and hip-hop titles on the Top R&B/Hip-Hop



UNIVERSAL MUSIC 8 Albums chart. VIDEO DISTRIBUTION compared to 71

in 2001 overall. Measured year-to-date, that chart performance helped UMVD compile a hefty 48.3% chunk of 2002's rap album sales, down slightly from the 49.1% it held at the same point last year. Eminem's The Eminem Show accounts for more than 10% of the distributor's 2002 hiphop sales. Other heavy hitters contributing are fewer numbers in their le rappers have proven to be ally and politically conscious

Universal Zulu Nation he 28th anniversary of hip-hop culture in New York (Nov 8-10), Billboard checked in with genre pioneers MC Lyte and Queen Latifah, as well as rei Tring, about rap's sisterhood then and no

MC LYTE: To a great extent, MC Lyte personifies

ing broken through the Understand U" and har Rock, the Brooklyn-born Lyte was the first female MC to take on social e way for artists like ueen Latifah and Missy

credits her longevity in the game to timing. "I came at a time when no other femals rapper was giving rap in a story form," she says. "That was my niche. From

these came Cap-purcing, "Poor Georgy" and all these other rags that had stories to them. My these other rags that had stories to them. My these other rags that had stories to them. My

Lady Ranners:

Wider acceptance, big ideas and an expansive existed among male entrepreneurial spirit animate top female MC's, By RHONDA BARANA AND GAIL MITCHELL gled. If [that kind of

exist today, I'm unaware of it. I have my frien in hip-hop like Chuck D, Da Brat and Kool N I talk to them one-on-one, but I don't feel the of unity. There was nothing elsa to do [ba but be together. We could enjoy one another

RAP/HID-HOD

Bio Man Behind The Boards: A Q&A with Murder Inc.'s Irv Gotti

BY RASHAUN HALL

rv Gotti just wants to be heard, and, if you've been listening to the radio during the last year, you would have no choice but to hear him. Gotti (aka Irving Lorenzo) is the mastermind behind Murder Inc. Records, which serves as home to multi-platinum acts like Ja Rule and Ashanti. Prior to establishing his Murder Inc. imprint as a joint-venture pact

work behind the boards. He was also nominated for Producer of the Year at this year's Billboard R&B/Hip-Hop Awards. Recent Murder Inc. releases

include two Gotti-helmed sets. Irv Gotti Presents The Inc. and Irv Gotti Presents... The Remixes. Upcoming Murder Inc. releases include projects by Charli "Chuck" Baltimore's The Diary, due in this

Row because I felt they did that so well. You couldn't do any better than they had done it. With Bad Boy, I loved their fire and the fact that they just kept dropping hot record after hot record. They even had the R&B thing. I wanted to form a bridge somewhere in between the two. I definitely looked at their success and borrowed from both of those companies. When I thought of the name Murder Inc., I wanted it to be shocking and bold. I wanted people to hear it and remember it. Then, when Death Row came out, (the artists) said. "I'm a Death Row inmate." I liked that double meaning. When Bad Boy came out, [the artists] said. "I'm a bad boy." So. boom — "I'm a murderer." Then, I wanted a chant, and that's how "It's murder!" came about. As soon as you heard it, you knew we were there. All of those factors went into play, and then I always knew that it would be backed with music. I knew I had to come with the right music. All of that shit that I just said didn't matter if I didn't come with the right music.

With Ja Rule having released four albums in four years and the breakout success of Ashanti this year, when do you guys rest?

There's no time to rest, but it's cool. I like the grind. We say, "Pain is love," and all the work that we're doing and all the success that we're having spreads throughout other people. We're making sure that our people are good because they're getting money. The same with our families. If we have to get out here and grind for the sake of our loved ones and our people, I'm going to strap them on my back and grind it out because I see what it's doing for my people.

Top Dawg Productions, your production company, has also had a lot of success

OK, FELLASI' SO THEY'DE LID the two. I didn't want to be as AGAINST SOME over-the-top and gangsta as Death THINGS NOW. ESPECIALLY ONCE YOU'VE CREATED THIS IMAGE AND THE RECORD LAREL DOFIN'T WANT YOU TO CHANGE FROM THAT. -MCIVIE female rappers, MC Lyte

is "just happy everyone is being given the opportunity to say something. I know the odds they're up against. If you think about it, every lemale MC has come from a crew. I came from Audio Two. Foxy from the Firm and Jay-Z, Lil' Kim from Junior M.A.F.I.A., Latifah from Native

Ryders. It comes to a point where

you wanna go out on your own: '1

LADY RAPPERS

another."

Continued from page 47

trying to hold onto it or make

more, and they find it hard to get

in that quality time with one

lenging it still is for

TIT COMES TO A POINT WHERE YOU WANNA GO OUT ON YOUR OWN: 'I WANNA SAY THIS,

Recognizing how chal-

allowing that to happen right now. I am so blessed to be able to come back in a forum where I know so much more now. It's like a new lease on life. It leels good."

label doesn't want you to change

Despite the huge success of some

contemporary female rappers,

Lyte says she wouldn't trade her

early, scuffling days in the business.

"The only thing I would wish for is

from that

and rhythmically stepping into the rap scene, Newark, New Jersey's

> WHEN I LEFT MOTOWN A COU-PLE OF YEARS AGO, I WAITED RECAUSE I WANT-ED TO COME THROUGH MY OWN LABEL. AND OWN MY OWN MASTERS, IT DIDN'T MAKE SENSE TO SIGN TO A LABEL AND MAKE THAT SACRIFICE."

-QUEEN LATIFAH Queen Latifah (né Dana

Owens) decreed aural notice with her feministconsciousness turns of phrase on the single "Ladies First" and the Tommy Boy debut album that spawned it, 1989's All Hail the Queen. Mixing hip-hop, jazz, Continued on page 50

another opportunity, and God is **OUEEN LATIFAH: Regally** Tongues and Eve from Ruff



with Island Def Jam Music Group in 1997, the former Def Jam A&R executive was instrumental in the careers of rappers like DMX. In addition to his imprint, Gotti's production company, Top Dawg Productions, has crafted tracks for Toni Braxton, Eve, Mariah Carey and Fat Joe. Gotti was awarded two 2002 BMI Urban awards and one 2002 BMI Pop Award for his

month, and Cadillac Tah's debut set, due in 2003, Billboard recently spoke to Gotti about his inspiration and work.

What was your initial vision for Murder Inc.? When I initially started the label.

I looked at the success of [both] Death Row and Bad Boy, and I wanted to form a bridge between

wanna say this, OK, fellas?' So they're up against some things now, especially once you've cre-Continued on Juger 52 ated this image and the record

BILLBOARD SPOTLIGHT



ATTENTIONINDUSTRY FOLKS:

No magazine can louch the unlouchable XXI. Here are the facts: after only five years in the game, we are consistently outselling big-dog publication peers like like and rock rag glants like Rolling Stone and Spin on the newsstand, Ekspelical adverteses with light budgets—check our ABC fillest I you think your boy is lying.) But hey, it know what all you cynics out there want to know how does XXI, stack on against like the totellather of rag magez-The Stauce-pactor me. I mean

Yeah, it's true that they still move more units than we do, but remember their brand name was established 15 years ago. That's right mathematicians, they're teenagers. Like! said, we've only been at it a nickel strong. That's a third of the time, and we are closing the gap at a feverish pace. Oh boy, we're hot! Just peep our vear-end issue, featuring that Braveheart Nas who made the switch. So should you.

Yes, many have laid claim to challenge Go-Go and company over the years, only to fall miserably (Rap Pages, Rap Sheet, Blaze, etc.). But this battle is different—and the people at 215 Park, Avenue South know it. You don't believe it? Go call over there (212.253.3700) and ask them. We got them running scared like Flavor Flav from the police.

Why do you think they're constantly changing editors over there like I change bandanas? Good luck to the new regime, but it remains to be seen if anything can stop XXL's momentum. Why are readers all over the USA changing allegiances after all these years? Simply put, XXL is a better magazine with better writers, better photos, better design, better... everything.

I'm tired of spewing sap, suckers, it's time for you to pick up the phone and holla tirry boy, Jonathan Rheingold (212.462.959) and book some ads. It's never too late to be part of this peaceful uprising. Cut the check, it's time to ride with the future and forget the past. '03 is all about me. Hear my voice ecko, I mean echo, chumos!

Happy New Year.

Elliott "YN" Wilson

Editor-in-Chief













RAP/HID-HOD

World Rap-Up Shows How Hip-Hop Travels

Rap music was born in America but has since taken on the world, Billboard's correspondents offer a capsule look at notable homegrown hip-hop artists in key international markets who are finding success in multiple territories.

Artist: New Flesh um: Understanding t: Big Dada/ Ninja Tune Wet Site, www.bigdada.com and w.niniatunc.net LONGON—Ever since the late

January 2002 release of its sophomore album, Understanding, the London-based rap act New Flesh has been quietly building its reputation on the U.K. hip-hop circuit. The trio (formerly known as New Flesh for Old) mixes hip-hop with reggae, R&B and U.K. garage sensibilities, while its rhymes cover both serious and fun themes. In

Artist: Samy Deluxe Man: Samy Deluxe latel: Capitol Records Germany Heb site: www.samy-deluxe.de COLOGNE-Samy Deluxe is undoubtedly one of Germany's

most successful hip-hop acts and one of the few boasting a gold album (150,000 units) and an Echo award. Yet, while his rise during the past two years appears to have been meteoric, it belies the fact that the rapper earned his stripes since the mid '90s via regular touring and numerous vinyl releases. Deluxe first came to

reportedly tapping U.S. hip-hop colleagues for his forthcoming release with fellow German rapper Afrob. That as-yet-untitled album will be released on Capitol in the GSA territories in the new -OLAF FURNISS

Artist: Infinite Mass Album: The Face latel: Universal Music Sweden Web site: www.infinitemass.com and www.universalmusic.se STOCKHOLM—With its latest album, The Face, the Swedish rap act Infinite Mass-Amir Chamdin

and Rodde "Rigorod" Pencheff-has achieved its greatest success since forming in 1991. The Face has so far spawned two top-10 hits and is on its way to become the best-selling Englishlanguage rap alhum by a Swedish act, surpassing Infinite Mass's own

debut album, Infinite

Patio, released in 1995. The album is currently being released to a new international version in several other territories. The Face showcases a broader spectrum of genres than the group's earlier two albums, which were influenced by U.S. West Coast rap. "Bullet," the first single from The Face, is based on the Who's "Our Time Is Gonna Come," with sampled vocals from Roger Daltrey. Guests on the new album include British R&B singer Beverly Knight, Jamaican dancehall artist Tanya Stephens and guitarist Dregen from Swedish rock band Backvard Babies, After releasing its first two albums on Pitch Control and edel Music, a live album on Murlyn Music and the theme song to Big Brother on Warner Music, Infinite Mass was signed by Universal Music Sweden in April 2001. "We listened to their demos and thought their new material was good; they're the



reggae, soul and dance, she went on to record another album for Tommy Boy (1991's Nature of a Sista) and two albums for Motown (1993's Black Reign and 1998's Order in the Court). "When I first signed to Tommy Boy, there was the stigma that female rappers couldn't sell," she recalls. "So we couldn't get [a recording] budget over the minimum. Those walls came down with MC Lyte and Salt-N-Pepa's 'Push It,' which had pop elements on it. Before that, we [female rappers] were mainly underground. But when Black Reign came out, Lyte went gold, and Da Brat and Foxy Brown went platinum...with everyone having such success from 1994 to '96; everyone want-

ed a girl in their camp." The one thing Queen Latifah misses about the female rap scene back

"IT'S NOT JUST THE FEMALE BEHIND THE MALE. IT'S THE FEMALE ON TOP, THE FEMALE BY HERSELF, THAT'S A VERY POSITIVE THING FOR FEMALES: TO BE STRONG-MINDED AND NOT ALWAYS BEHIND THE SCENES OF SOME-BODY ELSE." -TRINA

then is "people takiog chances with the music and being individual.

The whole landscape was differthe same angle. Me, I had all from jazz to reggae to singing. rent that energizes Latifah's is a separate project from the wanted to get in my space. I'm and trying to go forward, not backward. There's not a lot of Continued on page 54 sampling, and I'm still trying to

touch on the same vibe: party records, melodies, tight beats and rhymes, giving people something to think about." In between, the raptress has been flexing her acting chops, appearing most recently in the film Brown Sugar and preparing to shoot a CBS-TV pilot. Among the other acts she and Flavor Unit Records co. CFO Shakim Compere have signed are Storm P. Aposouls, The Athletes and Confidential. A compilation featuring several of the artists, The Unit-100% Hater Proof, was released Oct. 8.

Jumping more into the business side of the industry is a route Queen Latifah would like to see more of her female peers travel. "I'm inspired by Missy Elliott," she says. "She came with a dillerent sound, worked on the production side and then started her



primed singles such as "Stick and Move" and "Lie Low," the group supported the album with a U.K. tour in the spring and gained further exposure hy playing the Reading and Leeds open-air summer lestivals. "Critical response has been very good," says Will Ashton of Big Dada, the act's label. (The Big Dada label roster includes Roots Manuva, another leading U.K. rap act and nominee for the 2002 Mercury Music Prize.) Understanding "has been a good release for us. However, [at] retail [it] has been very hard to push through things that do not come attached with a big name. Nevertheless. Understanding received a "low key release" in the U.S and Canada through Big Dada's parent company, Ninja Tune, through its distribution deal with Caroline, says Ashon. That deal includes rights to the Big Dada catalog. There's a small but dedicated lan base in the U.S. that appreciates rap with British accents and sensibilities,

-KWAKU

addition to releasing underground

as part of the trio Dynamite Deluxe, which also included DI Dynamite and producer Tropf The act's first 12-ioch, "Pures Gift (Pure Poison)" sold out its first pressing in a weekend and was followed by an eight-track cassette which sold some 10,000 copies. Dynamite Deluxe signed to EMI at the end of 1999 and scored both a hit single with "Grüne Brille" and a hit album with Deboxe Soundwystem in early 2000. But, just as things were looking up commercially, the trio split amicably, with Dynamite and Troof going on to produce Samy's eponymous debut album, Released in April, Samy Deluxe became an instant success in the Germany/Switzerland/Austria market. It made gold status in Germany alone. Since then, Deluxe has collaborated with numerous German hip-hop acts and was actively involved in the rap world's anti-racist benefit single, "Brother's Keeper," last summer. This year, he has worked with the U.K.'s Black Twang and is

prominence in Germany in 1998

ent; we all weren't coming from kinds of influences in my music. People strived to be different then." Being different is the curforthcoming solo album on her own Flavor Unit/EMI label. (This greatest-hits album Motown is doing, which features two new tracks.) Oneen Latifah describes the vet-uotitled album as a progression of Black Reign, the last album on which "I was in a position to do what I wanted. My brother had just died, and no one hearing everyone else's music

through my own label. And own my own masters. It didn't make sense to sign to a label and make that sacrifice. You can't worry about selling a million when you've got a record you can license and place in movies, TV and elsewhere." Pointing to Ms. lade and Shawnna from the Ludacris camp as newcomers to keep an eye on, Queen Latifah notes, "Any female rapper who comes with her own style, stays true to what she does, understands the work that's involved and stays with the right people will be around 10 years from now. But you won't be on top all the time. If you can accept that, you'll be all right.

own label. When I left Motown

a couple of years ago, I waited

because I wanted to come

Continued on trace 54



RAP/HIP-HOP

Jam Master Jay, 1965-2002

The hip-hop community recently lost one of its pioneers with the death of Jam Master Jay (aka Jason Mizelli, who was shot and killed Oct. 30 in his Queens recording studio. Born Jan. 21, 1965, Jam Master Jay joined Joseph "Run" Simmons and Dar-



i "D.M.C." McDaniels to form Run-D.M.C. in 1982. The trio signed to Profile Records and ased its first single, "It's Like That " a year later. The single neaked at No. 15 on the Billhoard Hot B&B/Hip-Hop Singles & Tracks chart. The group went on to score hits with such singles as "My Adidas," "King of Rock" and "Down With the King." The group's biggest chart success ne via its cover of Aerosmith's Walk This Way"-featuring the Boston-based rock act-which peaked at No. 8 on the Hot R&B/Hip-Hop Singles & Tracks chart and No. 4 on The Billboard

Hot 100, aguataly re-igniting Aerosmith's career, Hun-OM. C. recently experienced its own career revival, buring with Aerosmith and Kid Rock. Artista (BMC) Heritage dick Rock. Artista (BMC) Heritage dickluded an No. 50 on the Bilboard Top R&B/Hip-Hop Albums chart. Last year, the activessed its Artista debut, Crown Royal, its first studio act in eight years. That set debuted at No. 22 on the same debuted at No. 22 on the same planning a new album for next.

year celebrating 20 years in music.

Run-D.M.C. achieved a number of firsts for a rap act. Its eponymous debut album was the first rap album to be certified gold. The group was also the first rap act to win a Grammy, appear on American Bandstand, Saturday Night Live and the cover of Rolling Stone. In addition to his success with Run-D M C. Jam Master Jav also had an ear for talent. The D.I/producer was responsible for the early success of Onyx, whom he signed to his JMJ imprint. He also produced much of the group's debut set. Jam Master Jay also worked closely with Shady/Aftermath/Interscope recording artist 50 Cent. Jam Master Jav is survived by his wife and three sons, as well as a host of family and friends.

—Rashaun Hall

BEHIND THE BOARDS

recently, not only with Murder Inc. artists, but outside acts. Is there a difference when you produce inside and outside the "family"?

Even when I produce outside artists, I give it my all, and I try and find a niche for them. As my brother describes it, "When somethere, and I want to keep it flooded to the point where people are familiar with it and it's fresh with Iro Gotti Presents. Then, along with hat, I want to break new artists. A good way of doing that is by putting out these albums. Now, Iro Gotti Presents... The Remixes was spawned because I had a lot of remixes and I didn't know what to

do with them. I had a

dudes, so let's make it happen.
With the music element
firmly in place, are there
plans to expand into films?
Definitely. We have a lot of great

Definitely. We have a lot of great ideas that are already in the mix. Ja just came out with Half Past Dead, and there are a lot of other things we want to get done [after that]. Personally, with me directing





two remixes of "Baby" with Crooked I and Scarface, respectively. Then Nas and I hooked up, and we did the "The Pledge (Remix)." I had four or five remixes, so I said,

"Shit! I basically have an album!"
It's a great listen, if I may say so
myself. It came together quick, but
it's a hot album hecause there is a
lot of good music on there.

Is Nas now a Murder Inc.

artist?

There's astrong affiliation with Murder Inc. and him. We're going to do this worldwide Murder Inc. tour together east year (Billboard, Nov. 9). I did a couple of tracks on his next album [God's Son], and one of them will probably be the single. Im perety sure if I call him to get on one of my albums hell be there. It's just a strong affiliation. When we all kicked it, it was like, "Why not help each other's was the case of the each other? We're all wood all these videos—I really like it. It's something I'm passionate about, and, whenever I'm passionate about, and, whenever I'm passionate about something, it's going to be good, because I put my all into it. I'm very passionate about these videos. It's not something that I just don't give a fuck about. I wan to learn more about directing, and the more I know about directing, and the more I know about directing, and

What does the future hold for Murder Inc.?

in 2003, Murder Inc. is going to drop three or four mess as: I have two superstans with Ja and Ashanti. When it is also all and done. I want five or six: I has two compared to the superstans with Ja and and done. I want five or six: I has two comes through that town with five or six multi-platinum superstans all together and we're all recognized as stars. We all come through, and we're all recognized us stars. We all come through superstans alto gother and we're all seeding multi-platinum records. The goal is to be like Motoon had it.

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one calls me to do a track, I don't

just produce them; I A&R their

project for a second." I come up

with a vision, a concept, a style-I

come up with everything. My

whole thing is that I want to win.

I want that record to be a big

record because that will keep me

on top and keep me alive. If

someone calls me, I'm giving them

110%, because I want to make

hits-and that's it! That's the only

thing that matters. Without hit

records, we're finished. Either you

make hits in this game or you get

What was the idea behind

Irv Gotti Presents... The Re-

the hell out of this game, and I

don't want to get out yet.



RAP/HID-HOD

WORLD RAP Continued from page 50

than a hip-hop band," says Andreas Håkansson at Universal Music Sweden. The group has a production and publishing deal with Murlyn Music in Stockholm and is managed by Stockholm's The Unit and H C bosed Sound Management in the U.S. In October. The Face was released in Norway Finland Denmark the Czech Republic, Greece, Hungary, Switzerland and Singapore by Universal Music, while in Spain and the U.K. the album has been picked up by Universalowned IMS. Plans include recording Spanish language tracks, releases in Mexico and Brazil and a possible European tour with a major rap act. The tracks "Bullet" and "She's a Freak" will be heard in upcoming episodes of the HBO television series Six Feet Under in the U.S. -- IOHAN LINDSTRÖM

Artists: Roy Paci & Aretuska Mun: Baciamo le Mani Label: Extra Label/Virgin Music

Web site: www.virginmusic.it tuska aren't immediately viewed as a ran/hip-hop act, they do provide an all-too-rare example of an Italian urban/underground act finding an audience in other territories, Their 2001 Extra Label/ Virgin album, Baciamo le Mani. (Let's Kiss Hands)—a reference to the Mafia rituals of Aretuska's native Sicily-features an intriguing selection of rock steady/ska/ reggae originals and covers. The album has a long guest list that includes Meg. the vocalist with ran act 99 Posse. She contributes to a splendid version of the Mogol/ Luigi Tenco '60s classic, stasera sono qui." This is, in fact. one of several singles from an album that has been picked up in at least eight European territories.



mainly by Virgin affiliates (Spain, Germany, France, Austria, Hungary and Poland) but also by the Labels imprint in Belgium and Holland, Carlo Martelli, GM of Extra Labels Italy, says, "Even [though] I regularly talk to my foreign colleagues on the phone, it was a presentation at a Virgin international conference in Portugal that aroused their interest in this project. I have to admit, however, that this wasn't too hard to nermade to them to take a chance on Roy Paci." The thirtysomething jazz trumpeter from Turin had worked with numerous

Koch's rap roster outperformed all

artists, including Manu Chao. Meanwhile, says Martelli, "The presence of another recognized name, the Spanish rapper, Dani Carbonell of Macaco, was an added bonus. In addition to name recognition. Roy Paci & Aretuska's main weapon is they're a sensational live act. Wherever they have played-Belgium, Holland, France, Poland, you name it-a genuine buzz has been created. I think people have also been attracted by their physical appearance: They could easily be extras in The Sopranos!" Martelli concludes. "At the start, our expectations for this album were modest. say 5,000 units, but, slowly but surely, we have more than tripled that amount -MARK WORDEN

Artist: 1200 Techniques Choose One Labet: Rubber Records Web site: www.rubberrecords.

SYBNEY-Not many hiphop acts are fronted by a champion hurdler and actor. MC and lyricist Nfamas is rated the fourth-best burdler in Australia and has appeared in such movies as Queen of the

Danned. He helped form the 1200 Techniques in 1997, with turntablist, percussionist and producer Di Peril and his guitarist brother Kemstar, Scintillating live performances were followed by a top-40 single, "Karma," which won two awards at the 2002 ARIA awards. The act's debut album.

Choose One, on Sony-distributed | LADY RAPPERS Rubber Records, has been certified gold with 25,000 units sold. 1200 Techniques blend hip-hop with metal, electronica, jazz, spanhetti-western soundtracks and world music. "We haven't got a basic ingredient; it can change each time," says Nfamas. "Every song is a sound unto its own. Our lyrics are not about being the best and the baddest; it's about being an individual," Imported copies of the album got club airplay in the U.K. and the U.S., The band is booked by Emma Banks at the Helter Skelter Agency in the U.K. and is set to stage showcases in the U.K. and the U.S. in February According to David Vodicka, MD of Melbourne-based Rubber Records, the act expects to sign with a major label and appoint a



U.S.-based manager to work alongside Australian manager Andrew Parisi of Wicked Lester Management. Says Vodicka, They sound like no other act. They're international but Australian hip-hop without being parochial.

-CHRISTIE ELIEZER

CHART ANALYSIS Continued from base 47

to UMVD's huge share include Nelly's Nellyville, Ludacris' Word of Mouf and Ja Rule's Pain Is Love. Fourth-quarter releases such as the soundtrack from Eminem's lilm 8 Mile, Jay-Z's The Blueprint II: The Gift & the Curse and Ia Rule's The Last Temptation could swell the wholesaler's already dominant position by year's end.

DIDDY'S BIG DRUM As an aggregate, independently

distributed labels held this year's second largest hip-hop slice through the first 10 months, consistent with where indies stood in 2001. Indies held just shy of a 14% market share, down from 14.7% at the same point last year. Among artists, Khia's Thug Misses, paced by the radio hit "My Neck, My Back," spurred sales for two different labels, sold first by original insprint Dirty Down (73,000 units) and later by Artemis (more than 400,000). Among distributors, other independents and even some major labels, aided in part by the Ying Yang Twins, who reached the top 10 on the Top R&B/Hip-Hop Albums chart. Of the major distributors, BMG is the only one to have placed more rap titles on the Top R&B/Hip-Hop Albums chart than it did the year before, charting 26 through October 2002, compared to 20 in all of 2001. Consequently, its hip-hopalbums share grows from 8.6% in the first 10 months of last year to 12.6% at the same point of the current year. P. Diddy's last album through Arista before his Bad Boy imprint became a free agent, the multi-act We Invented the Remix, was the drum major for BMG's rap parade. But the wholesaler also built its share with new albums from Jive acts Mystikal and E-40. Clive Davis' two-year-old I Records label brought Busta Rhymes to BMG's party, and the Neptunes' new Arista-linked Star Trak label adds the Clipse's Lord Willin', which spent two weeks at No. 1 on

Top R&B/Hip-Hop Albums.

BMG, SONY SHARES UP

Sony Music Distribution, like BMG, increased its rap albums slice in 2002. Going into November, Sony held an 11.9% hip-hop share, compared to 9% through the first 10 months of 2001 and 10.5% at the close of that calendar year Columbia's Nas charted three different collections this year, one of those a carryover from late 2001. The Loud label added Mobb Deep, Wu-Tang Clan, Xzibit and Lil' Flip to Columbia's portfolio, while Epic charted Ghostface Killah.

WEA's market share expanded this year, but not as vigorously as BMG and Sony, with the AOL Time Warner distributor pumping its numbers from 7.1% at the close of 2001 to 7.7% through October of this year. Atlantic surpassed Elektra's hip-hop contribution. with the former label charting titles from Trick Daddy, Trina, Fat Joe and breakthrough success story Nappy Roots. Albums from Missy "Misdemeanor" Elliott, Fabolous and Angie Martinez kept Elektra in the rap game.

Bringing up the rear is EMI Music Distribution, which saw its rap albums share drop by almost 50% since last year, dipping from 10.9% at the end of 2001 to 5.6% through the first 10 months of the current year. That evaporation is also reflected in the number of titles EMD placed on Top R&B/Hip-Hop Albums, from 38 last year to 23 through October of this year. This severe drop happens a year after parent company EM1 folded Priority into Capitol and released most of the former label's staff. The consolidation of Priority prompted two significant hip-hop affiliates to jump EMD's ship for UMVD, with Rawkus throwing in with MCA and Master P's New No Limit moving to the Universal/Motown Records Group. An Ice Cube hits collection and the debut album from Neptunes-offshoot N*E*R*D represent EMD's best-selling rap titles this year.

Continued from hore 50

TRINA: Miami-based rapper Tring has made a name for herself as a no-holds-barred, hardcore rapper from the Dirty South-known for serving up a 100-proof brand of hin-hon: straight, no chaser. Trina says her aim has been to be real and daring much like the female MCs who came before her. "In this business, you gotta be willing to take risks and not be afraid," she says, "You watch MC Lyte, Salt-N-Pepa, Queen Latifah...all of them have been on the scene, off the scene, behind the scene. And we still respect them today because of what they put down for the industry. That's very important." Like those women. Trina says she's always looking for ways to remain visible and viable. She has just released "Be Alright" (featuring Ludacris), the second single from her sophomore Slip-N-Slide/ Atlantic CD, Diamond Princess; she's shooting a lead role in an indie film, has just launched her Diamond Princess Wear clothing line and is working on a nail polish and lingerie line.

Trina walked onto the rap music stage in 1998 when she was featured on the album amou thug.com by fellow Miami rapper Trick Daddy. In 2000, she returned the favor, featuring Trick Daddy on her debut Atlantic release, Da Baddest Bitch, Trina says she realizes that not everyone has embraced her music with open arms, "I get good press and bad press, but good and bad press are better than no press," she contends. "They say, 'Be real,' but when you're too real, then people can't take it. I kind of go into a character form on records. Everything is not actually a personal opinion of mine, I think people like that I'm talking about things that go on in society each and every day. But, sometimes, they think it's too blunt. Me, I'm just a dare-taker. I'm not afraid of what's behind the closed door ' It's that kind of courage, she says, that has boded well for female MCs. "Females are definitely gaining respect in the industry. They had a certain amount of respect already from the female rappers who were already out. But, with today's new rappers, it's a new generation. Females are taking control of what they want," she continues, "It's not just the female behind the male. It's the female on top, the female by herself. That's a very positive thing for females: to be strong-



Bringing Heat to the Block

ANTIC RECORDS



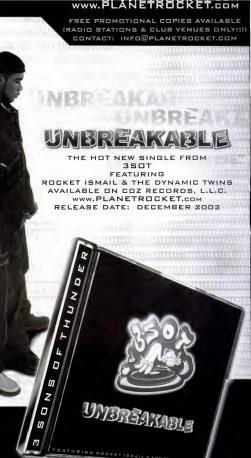


SEAN PAUL









FEATURING ROCKET ISMAIL
AND THE DYNAMIC TWINS

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Warner Music Latina, Freddie Records Join For Infante Tribute

BY LEILA COBO

MIAMI—Warner Music Latina and Texas-based indie Freddie Records have come together in an unusual joint venture through which they will release an album of norteno singer/accordionist Ramón Ayala performing the songs of the late Pedro Infante.

Pedro Infante y Ramon Ayala, Dos Voces Unidas Por Primera Vez, released Nov. 26, features Ayala and his band, Los Bravos del Norte, singing duets and playing their instruments with the original recordings of the legendary Infante.

The album was released jointly by Freddie and Warner; both labels share marketing and financial responsibilities, with Warner

handling distribution.
Although the two labels have worked together before on several compilations, "this is, in our view, the first new project that we have worked to together where we are really assuming equal responsibility," Freddie Records VP Freddie Martínez Jr. says. Martínez cites the excellent prior working relationship with whave as a the taken part in this venture cided to take nart in this venture.

"We've had many offers before, but Warner treated us as equals and made us feel the respect was there. And we started thinking about unique, creative ways of putting on a high-profile sort of project."

Freddie Records' most highprofile artist is probably Ayala, who earlier this year released his 100th album, El Número Cien (Number 100). As for Warner, it owns the Infante recordings and his catalog of songs through its recent acquisition of Mexico's Peerless catalog.

A few brainstorming sessions yielded the current project idea, in which Ayala readily agreed to take part. "When I was a kid, I was able to see his movies when he was still alive, and that man made history," Ayala told Billboard in September, Together with co-producer Freddie Martinez Sr., the producer listened to more than 360 Infante songs before finalizing the repertoire, which includes such classics as "La Calandria" and "Amorcito Corazón." The final results are surprisingly organic, with Infante's voice and Ayala's accordion interplaying with equal prominence. With the original recordings cleaned up, the result is classic rather than vintage. Far from clashing with the more traditional ranchero



accompaniment, Ayala and Los Bravos provide a norteño touch that should broaden the album's audience.

audience. Warner Music Latina president



Even though the album is single-driven, it's also a concept disc. As such, it is also being promoted on TV in a campaign that is putting special emphasis on Texas, Chicago, and Los Angeles.

"I think people will be intrigued by the concept," Martínez says. "It's been done before, but not in



Intecable Takes the Trophy. EMI Latin Tejano hand Intocable won the best Norteals song honor with Testia Gue Te Pelas' at this year's Galardón. La Raza awards, which took place Nov. 13 in Los Angeles, Pictured, from left, are group members Danny Sanchez, Juan Hernandez, Sergio Serna, Pelix Salinas, Ricky Munoz, and Rene Martinez. The awards were presented by radio network Soanish Broadcasting System.



award at the inaugural Club Musica Latina Awards, which took place Nov. Id in Mamin. Awards were given for sales through. Columbia House's Latin music club. Pictured, from left, are WML president George Zamora. Wa Rock label manager Claudia Georgen, and Club Musica Latina senior director Chiqui Cartagens. Other witners included Musart for independent label to the decade award has the Sirgens del Norte, which took home the artist of the decade award.

Latin Notas

STILL CRUZIN': In 2001, Celia Cruz broke ground by recording a song that incorporated rap and reggeatón. It was pretty risqué stuff for the time, especially for a woman of—let's call it—a certain age.



The daring paid off, for "La Negra: Tiere Turnboo" (The Black Chick) as Swing) not only boosted Cruz's career which had already gamered new attention with "La Vida Es un Carmand" [Life is a Carnival) but also tropical masic in general. Now, Sergio George—who produced and co-wrote the track with Fernando Georiel—is looking to repost the feat with Cruz's upcoming album ber), as well as with other material he has prending for release next war.

"I'm really going toward youth-oriented music and I'm going to target the youth much more with Celia, because I think she's an ambassador of good music," George says. "With her credibility attached to it, she can take it far."

bility attached to it, she can take if siz." Although details of Cruz's new album, due in 2003 on Somy biscos, are yet to be finalised, to due it will include duets with Paramanian rapper EI General and Chilean-based Brazilian haud Ast Bahih. a group whose members, all singers and duerers, have an average age of 24. George is producing five tracks on the absum (Osacr Gomes, in Spain, will produce the others), not necessarily in the same veria as "Ia. Negra Tiener Tumbao," he says, "but very edge, pop, tropical tracks."

The track "La Negra Tiene Tumbao," as it turns out, was an accident. Originally hired to do a traditional" record, George decided to try something different with the last song. "I played it for Celia, not knowing how she would respond, and that was the track she most reacted to," he says. Now, George is concentrating on developing tropical is contentrating on developing tropical (not aslas) domestic acts that can "hit a

nerve with young audiences and make music that's bilingual," although mostju in Spanish. "There's a lot of opportunities opening up and labels have to change their approach," he adds. "They have to get more people working the streets who know what people want." George is also working on albums by Prankie Negron and Husy Dumbar.

ALL-SPANISH SANTANA: As reported in the Nov. 19 edition of Billboard Bulletin. conversations are under way for Carlos Santana to record an all-Spanish album featuring duets with a varied roster of female singers. The disc would be released by BMG U.S. Latin next year with plans to begin recording at the beginning of the year, Santana has been discussing the possibility of an all-Spanish disc since the release of Supernatund in 1999 which included a duet with Maná His current album. Shomon also includes a full Spanish-language track, "Hoy Es Adiós" (Today Is Goodbye) with Aleiandro Lerner. Details on who will participate in the uncoming album have vet to be released.

MAZIC AIMP-STARTS: Immic Records, a new ledse specializing in Latin acts that perform in English, has announced it will baunch operations with the release of the debut album of Austin singer/songwhere Particia Vonne in Jamusry 2003. Immic was founded by Doudl Jordan, as Peld-Searched "third-generation Mexican American" who was recently VP or marketing for American Music Corp. "We're targeting the second, third generation of English-speaking Latin listeners," says Jordan, who is based in Lox Angles.

Vonnekalbum is actually a joint venture between the arists and the label that will be distributed through South-west Whodesale, with which Imuzic has a distribution deal; Imuzic plans to release a compilation album new leases as compilation album new discise of film director Robert Robrigues, her disc is mostly in English, with three Spanish-language tracks. It will be initially promoted to college radio.

IN BRIEF Disa Latin Publishing, the publishing company for Disa Records, has signed a publisher-srilliation agreement with BRIL Disa's roster includes Palomo, El Poder del Norte, and Liberación, among others. BRI has also signed an agreement with songaviter Flor None Quezada, who works with many of Disa's artists, and with radio personality/recording artist Renán Almendárez Coello, who has released several albumo of 'spoken' songs on several albumo of 'spoken' songs on

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18	14	THE BO SOUPLONAS	J080	0	-	ANT MANA MICHAEL LATER	DAVE BOSS
	16	DONGE ESTARA MI PRIMAVERA	MARCO ANTONIO SOLIS		37	CONCESSO EN PECADO	CARLOS PONCE

TROPICAL/SALSA AIRPLAY

- 4	WEBK	TITLE IMPRINT/PROMOTION LABEL	ARTIST		UAST	TITLE IMPRINT/PROMOTION LAS	ARTIST EL
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123	-	ASI ES LA VIDA	BLDA DANON	8	-	BARCO A LA SIGNIMA SONY DISCUS	MAIN ANTHON
33	18	SI TUMBA GUE REGIO	RICHARD MONTHAPP		23	HASTA OUR WILLIAM	costanco
•	13	UN MONTON DE ESTRELLAS	DUBERTO SAUTA ROSA		ъ	WEALAND TO KULA	TOHO RODAN
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REGIONAL MEXICAN AIRPLAY

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	3	LA RENA DEL SUR LOS TIGRES DEL RORTE FORCISSA	38	21	PALASHAS HERMOSAS CHUTY
	4	LA CHICA SEXY LOS TUCANES DE TULLIANA UNIVERSAL LATRIDO		26	BOOMS SE RAJANE BANGA C: REC.
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20	21	BE UNIO Y BE TODOS LOS MONOS PREDINC		36	ANATHURS LIBERO

more stations in placed hist. Records below the top 30 are removed into the chart offer 26 weeks. In "Videocila availability C0000, VNU Business Media, for All rights reserved.

Panama Holds First Rock Awards

BY ANASTACIO PUERTAS CAICEDO PANAMA CITY—The local Panamanian rock movement got a boost with the first Panama Rock 2002 Awards, which took place recently at a Panama City nightclub and aired live on



multiple winners included Cage9



with three awards, including one for best alternative band, and Rabanes, which won in the international career and best Latin rock hand categories.

rock band categories.
Organized by panamarock.com,
the Panama Rock Awards were
heavily promoted on local radio
and in the press. As well as its live
airing, the event was also shown
later on Video Conectate, which

airs on Panama's Channel 13.
Awards were presented in 12 categories, and in addition there were
three honorary awards: the international award, one for outstanding musician (given to guitarist Servio Tulio González, aka Pitongo, of bands Oceano and Cabeza de Martillo), and one for lifetime

achievement (Oceano).
Winners were decided by the votes of the more than 3,000 fans that registered on the Web site.
Results were audited by an accounting firm in Miami.

Performers at the event included Son Miserables, Tierra de Nadie, and Oceano.

Beat by Michael Proletta

Box.

CH-CH-ANGES: Kinetic Records founder and president Steve Lau has bought back BMG U.K.'s 49% interest in the New York-based dance-felectronic label (Billboard, Nov. 30). The major acquired the stake nearly two years ago, when the companies entered into a worldwide joint venture (Billboard, March 17, 2001).

"It was a mutual decision," Lau

explains. "We both entered into

the agreement with the right

intentions. But at this point in

time, it made sense for me to buy

two companies have entered into a

new international licensing deal

that gives international BMG affil-

iates right of first refusal on all acts

bought back the company. I en-

tered into a new agreement with

them. Because Kinetic has a great

relationship with BMG U.K., it

made perfect sense to remain in

business with them international-

ly." In the U.S., Kinetic will con-

Lau's recent purchase follows a

restructuring at the label that

resulted in four lavoffs. Lau calls

the now six-person staff "lean and

mean," adding, "we'll be looking

Mirroring the label's leaner

staff is its smaller artist roster,

which includes Ash. Sasha, Timo

Maas, South, DJ Dan, and Rush-

more. Lau notes, "It's about

streamlining the business, devel-

oping each artist, and focusing on

acknowledges that 2002 has been

a tough year for business. "On one

level. I learned more in the past

12 months than in the previous

four years," he says. "Having said

that, I'd never want to go through

Like others in the industry, Lau

the long term."

it again.

to staff back up in the new year."

tinue to be distributed by BMG.

Basically, Lau says, "When I

signed to Kinetic for the world.

At the same time. Lau says the

back BMG U.K.'s share.'

He continues, "All the rules have changed. The bottom has fallen out of the DJ-compilation market. And CD burning has hit the dance/electronic community twice as hard as the rock world. It's funny, two years ago we were dancing in the streets. Now, we're getting back to basics."

Throughout, Lau, like many others, remains optimistic. "We're back at a place where the dance market is dying," he offers. "But actually, the dance/electronic consumer has become much more educated. Fans of the genre are no longer so genre-specific—they're into all styles of music. And that's precisely what Kinetic is about."

precisely what Kinetic is about. Currently, &h.—who recently completed national tours with Coldplay, Moby, and Dashboard Confessional—is on a U.S. tour with Saves the Day, while South is in a London studio recording the follow-up to its debut album, From Here on In. in March 2003, Mass' Music for the Masses 2 will street, followed by an artist album in the fall.

Also experiencing changes is Ministry of Sound (MoS). In the aftermath of recent layoffs in North America—including GM Barney Glover and head of A&R Andrew Goldstone—MoS continues to downsize its U.S. operation (Billboard Bulletin, Nov. 21).

Currently, the New York-based arm of the U.K. company has only two employees—Chris Cox, now head of A&R, and Eva Weiss, head of sales and marketing—and was expected to move to smaller offices Dec. I.

"We're reconfiguring the label to work in the U.S.," Cox says, adding that MoS is still in the process of reconfiguring its U.K. operation (Billhoard Bulletin, Oct. 14).

Earlier this year, MoS entered into an exclusive North American licensing agreement with MCA (Billboard, June 29). On Nov. 19, MoS issued its newest compilation, The Annual 2003 America, mixed by DJ Sammy; the two-disc set is distributed by Universal.

Beyond this release, Cox acknowledges that the label's release schedule remains uncertain. "We want to see how *The Annual* does before confirming release dates for upcoming releases.

"We're working closely with MCA," he adds. "We're both determined to strengthen the MoS brand in the U.S.—and the U.K. is supporting us 100%. We remain excited and hopeful about the future."

Hernández Co-Hosting Canción De Viña

BY SERGIO FORTU

SANTIAGO DE CHILE. Chile-Myriam Hernández, Chile's most successful female artist in the field of romantic music since the late '80s, will co-host the forth-coming 44th edition of the Festival Internacional de Canción de Viña dei Mar, Chile's premier annual music festival. Hernández Volanovic, who has hosted the event since 1976.

The festival will take place Feb.

19-24, 2003. Canal 13, the TV station in charge of the production and broadcasting of the event, has announced some of the first artists to perform in the noncompetitive section of the event. Among them is the reunit-



ed rock trio Los Prisioneros, marking the first time the original lineup of the band will appear at the festival. When Los Prisioneros performed at the Quinta Vergara, the fest's historic stage, in 1991, guitar player Claudio Narea had already left the band.

Narea had already left the band. International guests announced so far are Mexico's Maná, Argentinian singer Diego Torres, and folkpop group Los Nocheros. Punk/R&B vets Kool & the Gang and romantic Italian crooner Franco Simone have also heen confirmed.

Other Chilean acts to perform at the festival include reggae group Gondwana and Joe Vasconcellos. Two axe groups, Cafe Con Leche and Porto Bahfa, will bring to the event the frenzy that this Brazilian, dance-driven rhythm has triggered among children and adults in this country.

AméricaLatina...

IN MEXICO: Cristian Castro is celebrating his first decade of music with a Sunday (1) concert at Mexico City's Auditorio Nacional, Castro is expected to share the stage with such friends as Raul Di Blasio, Olga Tañón, and Alicia Villareal. The concert will be recorded for a live album-his first-to be released early next year. The album, to be released on BMG U.S. Latin. will include orchestral and ranchero versions of his songs . . . Margarita Vargas, leader of veteran tropical band Sonora de Margarita, has taken a big step with her new album, Peligro (Danger), released Nov. 8 on Peerless/MCM. Produced by Kike Santander and Bernardo Ossa, the disc gives a slightly more international style to the group, in hopes of expanding its reach beyond Mexico, Colombia, and Central America The first single is "Mi Bombón" ("My Bonbon"), originally written and recorded by newcomer Cabas . . . Vicente and Alejandro Fernández's Lazos Invencibles (Unbeatable Ties) tour, which started in their hometown of Guadalaiara and has traveled through the U.S. and Central and South America, is now returning to Mexico. Father and son are slated to perform Dec. 14 at Mexico City's Foro Sol, with a capacity of 40,000. TERESA AGUILERA

IN ARGENTINA: Popstars-bred bands Bandana and Mambrú are scheduled to share the stage Dec. 21 for a show at Buenos Aires' Club Vélez stadium (capacity 50,000). Production company RGB together with BMG Argentina, the label that releases both groups, are working jointly to promote the show throughout Latin America and Spain. Details are expected to be announced in coming weeks.

LEILA COBO

IN CHILE: It took only three hours for Porto Seguro's self-titled debut to reach platinum status-30,000 units-proving that Chile's axé fever is still running high. The Universal release capitalized on the huge popularity of axé music, a style born in Brazil that blends hip-hop rhythms, dance beats, and sexually charged Portuguese lyrics. Like Axé Bahía. another Chilean big-seller in the genre, Porto Seguro's members-Indio, Fran, Cherry, Paloma, and Thiago-whose average age is 24, are all from Brazil, but the group's ties to Axé Bahía don't end there. Porto Seguro replaced the former group as the dance troupe on one of the most-viewed programs on Chilean TV: Mekano, a daily magazine show for teens broadcast by the Mega (formerly Megavisión) Network. Porto Seguro was produced by Chilean composer/singer Daniel Guerrero. former member of the romantic duo La Sociedad. SERGIO FORTUNO

www.biliboard.com

ECEMBER 7 Billboard HOT D

GTS Featuring Karyn White

Sheryl Crow S

Club Play

SUPER WOMAN AND THE

ANYWAY (MEN ARE FROM MARS) TOMAR SOLUTION EVIL MOOGAFOOGA MINJOHNS

STEVE MCQUEEN (REMIXES) AMPROMORTERSCOP

COME INTO MY WORLD OWNER, THE SURRENDER (REMIXES) ALARICOM

WHITE LIPSTICK GIRL UNCOMMONUMENT

HIT THE FREEWAY MESTA PROME ALL AROUND THE WORLD DEMANDES FROM TEARS FROM THE MOON NETWERLENGES

27 34

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25 24

37 41

ı	TITLE IMPRIET & NUMBER/PROMOTION LABOL	Artist
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T	MR. LONELY (DANCE MIXES) JAMONO	Deborah Cox
T	TROY (THE PHOENIX FROM THE FLAME) MOXALINIS	Sinead O'Consor 😭
1	THE SOUND OF VIOLENCE ACTINUMENTS SINCE	Cossius With Stove Edwards &
ı	POOR LENO WAL OF SOURCE REPERSENTANTING	Royksopp W
ŧ	SORROW (ORANGE FACTORY & E-SMOOVE MIXES) 10446	SOV SENSE LABEL 2006 TOAMS BOY ONICE
t	IRRESISTIBLE! TWOTIS TROTHE RIGHT STUTT	Superchambo
Ī	DARK BEAT INICITIO TOWN THE MOINT STAFF	Oscar G & Ralph Falcon
t	BODY [REACH OUT] (WIDELIFE & HARD ATTACK MIXES) TOMAR	SEY SAVEY AND ZEETOANW SEY Faith Trent
T	WAKE UP WITH YOU [THE I WANNA SONG] (REMIXES)	MISSAND SSIN Julia Fordham
Ţ	INSATIABLE 104005 III	Thick Oick Feeturing Latenza Waters
1	ALIVE ITROUS SITUANA	Alive Featuring O.O. Klain
Ť	DANCE TO THE MUSIC (PETER RAUHOFER REMIXES) IN	torow Laszie Panaffax
ı	I'LL BE HERE construct	Automogic Featuring Nashom
t	SOME LOVIN' TOMAY BOY SCURT LIBER, 2019/TOMAY BOY	Murk vs. Kristine W
T	YOU CAN GET OVER HARDON DE	Shaura Solomos
f	TWO MONTHS OFF AGGINAVE	Underworld
ď	STARRY EVED SUPPRISE WARRANT OF	skeefold Eastering Shifty Shallshack (

ī	≫ POWER	PICK *	
	LIKE I LOVE YOU (DEEP DISH & BASEMENT J.	AXX MIXES) and earn	Justin Timberlake <
	HE IS (REMIXES) REAPRONO		Heather Headley S
ī	BREATHE (REMIXES) NEXTRE PROMISERS		Blu Contrell
8	SEARCH'N 20 2000000000		Nicole J. McCloud %
Ī	LOVE REVOLUTION PRICON MINJURES PED	Pet Hodges With Th	Sweet lespirations
	Diffuse		Confirmati

33	35	PUNK MOUSING BHD		Forry C	enstea S
47	Е	DON'T LEAVE ME THIS WAY (E-N AND FRIBURN & URIK MIXES)	\$100.00	u a-a Featuring	Ceevax
	36	BURNING MAN PROMINERS		Daei	oi Ash
39	44	MURDER ON THE DANCEFLOOR UNICESAL REVISIONS		Sophia Ettis	Bextor
46	-	YANG YANG (PETER RAUHOFER & ORANGE FACTORY REM	IXES)	MAGTIMA (2002/SMI)	One
20	18	LOVE STORY X SPORTSONANS SHOUP		Layo & Bushy	rackal
44	48	DID I DREAM (SONG OF THE SIREN) MAINA EMI		Lost W	fitness
30	29	MOVIN' ON AMERIC Lect	roluv Fr	esturing Subrina Jo	heaton

- /	HOT	SHOT	DEBUT	-
	1101	31101	DEDUI	

4	_	_	HEAD ANIAM POWE	Theederpuss & Same
1	22	16	GOTTA GET THRU THIS (THE PASSENGERZ & S	TELLA BROWNE MIXES) (SAM SHIRESAM) Daniel Bedingfiel
	31	28	IS YOU IS OR IS YOU AIN'T MY BABY?	vene mous Res & Christian Featuring Dinah Washingto
			Y JELINGAN THIS	Kiwi Dreams Vs. Hord Attac
	49		LONG TIME MINETED OF SOUND PROGRESA	Static Revenger Featuring The Mallet Med
	43	37	AVE MARIA DAM BEGITTES	Lord Of The Onum

Billboard HOT DANCE BREAKOUTS

Club Play	Maxi-Singles Sales
DANCE DANCE (THE MEXICAN) Thalia cross	THE KETCHUP SONG (HEY HAH) Las Ketchup Song CHEY HAH)
IN THIS WORLD Moley of	SOME LOVIN' Mark vs. Kristine W roune per scale Late
BREATHE Tolepopmenik catacouccarto.	HOTAKA Justo Reactor services
FASCINATED Raves Maize Master of SOMMACA	EVERYBODY ROCCO MARKA
DREAM GIRL PART 2	THIS IS MY SOUND

Maxi-Singles Sales

ondress of	K	Nielsen SoundScan

BUTING LABOL	TITLE RAPPORT & NUMBER/CHSTREE/TING LABOL	Z MK2	
っ世。 NUMBER 1 音。 5 Weeks At Na	っ世。 NUMBER 1		T
MIXES) surrement out to the M	DIE ANOTHER DAY (REMIXES) ANNOTABLE ONE OF O	1	
The Sicillans Featuring Angelo	L'ITALIANO MINULTIES © ©	18)
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LOVE SONG WARRENDS ON CO GO	A DIFFERENT KIND OF LOVE SONG WHICH MICH. CHILL CO. II.	6	I
DJ Sammy & Yason Fasts	HEAVEN IORRAS 7000 @ @	7	T
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CES) ATAMICBINING @ @	SERVE THE EGO (REMIXES) ALARICEDING @ @	8	١
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f www.mincs.com cp cp	SONG FOR THE LONELY WARRENOS OND OP O	11	2
NAGHI & ERIC KUPPER MIXES) COLUMBA TO SCOTE @ Marc A	I'VE GOT YOU (CHRIS PANAGHI & ERIC KUPPER MIXES)	14	3
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Billboard TOP ELECTRONIC ALBUMS Nielsen

Title	SoundScan LABEL	ARTIST IMPRINT & NUMBER/DISTRIBUTING L	LAST	i
3 Weeks At Number 1 N.Y.C. Underground Party 5	世 NUMBER 1 (世)	LOUIE DEVITO	1	1
All Mixed Up: Los Remixes		KUMBIA KINGS	4	-
Greatest Hits		BJORK	2	
Dorkka		OAKENFOLD	3	
Hapren		DJ SAMMY	5	
Mix Of Life		ZOEGIRL	6	
Donce Party (Like It's 2003)		THE HAPPY BOYS	7	
The Richest Mon Is Elelylon		THIEVERY CORPORATION	8	
Dirty Vegas		DIRTY VEGAS •	9	
Tracce Party (Volume Two)		THE HAPPY BOYS	10	
11		MORY	19	3
Ultra,Trancer1		VARIOUS ARTISTS	11	
Genetic World		TELEPOPMUSIK	18	
Ultra Chillied 03		VARIOUS ARTISTS	15	
Musicoom Jazz 4		DJ MARK FARINA	13	
Ministry Of Sound: The Assessi 2000		DJ SAMMY		6
This is Ultimate Dance!		VARIOUS ARTISTS	21	
Molody A.M.		ROYKSOPP	20	
Simple Things		ZERO 7	28	19
Hotel Courses V. S		STEPHANE POMPOUGNAC	17	
Blor		RACHAEL LAMPA	19	
AMundredDaysOff.		UNDERWORLD	22	
Family Tree		BJORK	1.6	

Nashville .



Scene

ELECTRIFIED: Dwight Yoakam, who launched his own label, Electrodisc Records, several months ago, has inked a distribution and marketing deal with Audium Records in Nashville (Rillhoard Rulletin, Nov. 21). Yoakam's next album is due in the spring. Audium, a Koch-owned company, will promote it to radio in addition to marketing and distributing the project.

WANDHA

Yoakam recorded for Reprise Records from 1986 until last year and scored 14 top 10 hits for that label. Audium's roster includes John Anderson, Ray Price, Doug Stone, and Sammy Kershaw. Meanwhile, Electrodisc is organizing a creative infrastructure for the possible signing of other artists.

ARTIST NEWS: Sony Music Nashville and Sony Music Special Projects have teamed with TV network PAX and home-shopping network Global-QVC Solutions to release Billy Ray Cyrus' new album, Time Flies. Cyrus, who is signed to Sony's Monument label. stars in the PAX drama series Doc. The album went on sale Nov. 26 exclusively at the PAX Web site. pax.tv/store, and via a toll-free number being touted in promos running during Doc and other PAX programming. The CD sells for \$17.99 plus shipping and handling. Several of the 15 songs on the album were featured

Kenny Chesney will perform his second annual New Year's Eve show at Nashville's Gaylord Entertainment Center this year, with openers Montgomery Gentry and Keith Urban. More than 7,400 tickets were sold in the first two hours. Chesney will embark on his Margaritas + Señoritas tour in early 2003 and begins rehearsals Dec. 14.

Loretta Lynn has signed with Creative Artists Agency for representation. The book I Hope You Dance, based on the Lee Ann Womack hit of the same name has been certified platinum by the Recording Industry Assn. of America (RIAA), according to publisher Rutledge Hill Press, It is the first such RIAA certification for a book, which was packaged with a CD containing an acoustic version of the song. Both the book and song were written by Mark Sanders and Tia Sillers. A second book by Sanders

and Sillers, Climb!, is due in March

2003 from Rutledge Hill Press. Brady Seals, the former member

of Little Texas and former Warner Bros, solo artist, will release a new album on California-based Image Entertainment, Thompson Street. Feb. 25, 2003.

GETTING PATRIOTIC: Steve Wariner will close the Christmas Pageant of Peace concert Dec. 5 in Washington D.C., with his current single, "This Christmas Prayer," accompanied by the IIS Air Force Concert Band Wariner's performance will directly precede President Bush's remarks as he lights the national Christmas tree. Lee Ann Womack will also perform at the show, C-SPAN will provide live televised coverage, and the Armed Forces Radio and Television Service will broadcast it overseas

later that month Neal McCoy teamed with Wayne Newton and comedian Paul Rodriguez to entertain U.S. troops in Bahrain and Kuwait during a Thanksgiving USO tour. Jamie O'Neal is also part of a USO tour of the Balkans and the Mediterranean, which runs from Nov. 18-30. Also. Trace Adkins spent Thanksgiving performing for U.S. troops and their families in Southwest Asia as part of a USO tour that was planned for Nov.

Lee Greenwood has committed time in January 2003 for an overseas concert run for the USO. He will perform for U.S. troops Jan. 12-22 throughout the Pacific Rim, including the Philippines, Korea, and Japan, Greenwood also will perform during half time at the Hula Bowl All-Star Football Classic Feb. 1, 2003, on Maui, Hawaii, The game will be telecast on ESPN.

NEXT CHAPTER FOR THE CLARKS: A federal bankruptcy judge in Roanoke, Va., has issued a judgement allowing the Clark Family Experience to proceed with Chapter 7 bankruptcy. The group filed for bankruptcy May 30 (Billboard, June 15), claiming debts to its label, Curb Records, and former manager Sherman Halsey.

The judge denied two motions filed by Curb attempting to have the bankruptcy case dismissed or moved to Tennessee. The label had argued that the group was using the bankruptcy to get out of its contract.

The band's attorney, Larry Larso issued a statement claiming, "The Clarks are no longer obligated to perform any services for Curb Records nor Halsey Records."

A Touring Force Since The '60s. Statler Bros. Leave The Road

One of country music's longestrunning road shows came to a close Oct. 26, when the Statler Brothers played their last concert performance in the 10,000-seat Salem Civic Center in Salem. Va.

"It was the biggest place close to home that we could do." says Don Reid, the Statlers' lead vocalist. noting that Salem is just "down the road" from the venerable quartet's headquarters in its Staunton. Va., hometown

Reid says that the Statlerswhich also include his real brother and bass vocalist Harold Reid, plus baritone Philip Balsley and Jimmy Fortune (who replaced the late tenor Lew DeWitt in 1982)-feel that they've gone out "at the top of their dame

"We talked about it the last couple years, that we couldn't last forever, so why not [stop performing live] when we want to-instead of when we had to," Reid says, "So we gave all our employees a year's notice in January to get emotionally and financially adjusted.

When we came home a month ago, it was the first time I completely unpacked my suitcase in 351/2 years.

DECIDING TO PACK IT IN Now 57, Reid, who's been on the

road since he was 18, feels "a certain lightness" to go with his newly emptied suitcase. But it hasn't been an easy adjustment for Marshall Grant, Johnny Cash's original bass player and the self-managed Statlers' longtime agent.

"All good things have to come to an end, but I may have taken it harder than anybody else," says Grant, who feels that his own plans to retire from the road-after 48 years-may have influenced the Statlers' decision, "I told them I had to give it up because I was 26 years with [Cash] and 22 with them, and I think Harold picked up on it," Grant says, "He said, 'There's nothing like quitting while you're on top,' and they were right on top of their game. They weren't selling records as they did at one time, but ticket sales were absolutely incredible. It was a great ride."

The ride began in the early 1960s when the Statler Brothers, who had formed in 1955 and later took their name from a box of tissues in a hotel room, first opened for Cash. Grant had seen them perform in 1963 and remembered them the following year when Cash's band was searching for background vocalists. The Statler Brothers were contacted and met up with the Cash show in Canton, Ohio, "John hadn't seen them at this point, so we all went downstairs to the boiler room, John and Iguitarist | Luther Perkins and myself and the four Brothers, and did 'Ballad of a Teenage Queen' and all the Sun records that had background voices on them." Grant recalls, "John called them out halfway through the show, and they were absolutely perfect. They followed us to Rockford [III.] the next day and did the same thing, and we hired them."



The Statler Brothers' own historic recording career commenced when Cash was late for a session at Owen Bradley's fabled Quonset Hut studio. Cash producer and Columbia executive Don Law asked the group if it wanted to record some. thing. Grant says, "So Don pushed the button and we recorded 'Flowers on the Wall,' just the Statlers and ICash's group] the Tennessee Three and that was the start of it A 1965 country smash that crossed

to No. 4 on the pop charts, "Flowers on the Wall," which would receive renewed life in the 1994 movie Pulp Fiction and in Eric Heatherly's 2000 cover, launched the Statlers' long hitmaking run, first with Columbia and then with Mercury.

"We were blessed," Reid says "When we started off we thought we'd have maybe five good years in this business, so we're thankful for the long career." Reid attributes the quartet's

langevity to its continuous efforts to take care of its fans. "We always gave them the best show we could give. sent out a newsletter to keep them informed, and had a staff of six to answer every piece of fan mail, so we had a nice love affair with our fans, he says. "They, in turn, took care of us. People sometimes get successful and take their fans for granted and think they'll be in love with you forever, but we weren't like that. You have to look after your relationships with people on a daily basis."

But Reid recognizes that the Statlers' singular musical represenand values also affected the group's endurance, "We talked about smalltown life and memories and good American stories that everybody could relate to, from 9 to 90," Reid says, pointing to the group's sliceof-grown-up-life 1972 hit "Class of " as an example.

Reid quotes his favorite povelist John O'Hara: "He said that his life's work was to chronicle the first half of the [20th] century. Maybe what we've done is chronicle the last half."

Key to doing so. Reid adds, was writing original material and having full record-company support Having recorded albums ranging from country to gospel to Christmas and even comedy (the 1974 classic Aline at the Johnny Mack Brown High School album featuring alter egos Lester "Roadhog" Moran and the Cadillac Cowboys), he notes, "They always afforded us the freedom to do what we wanted."

But even when the Statler Brothers' hit singles tapered off in the early '90s, the Statler Brothers Show on TNN recharged their career. "We'd turned down TV for years, figuring we were selling records and didn't want to burn ourselves out," Reid says. "But when we reached the point where we weren't radio active-as all acts do-then came TNN, and we were the No. 1 show on the network for seven years, and we started getting a whole different audience than the record audience

THE MUSIC STILL PLAYS But Reid emphasizes that the

Statlers still made albums throughout the decade-and will continue to do so now. They have a new gospel album, Amen, out on the Crossroads label and will release a CD and video of their final concert next year on Nashville's Scream Records,

"Already people are talking to us about doing another country album and Christmas album, Reid says, "but we're ruling out any live engagements."

Meanwhile, Reid's son Langdon and Harold's son Wil have formed a contemporary country group called Grandstaff, which is also doing an album for Scream. Reid says. "We're stopping, and they're starting,"

As for Grant, he says he'll assist youngest Statler Brother Jimmy Fortune's career in some capacity, as well as that of Tara Lynn, the group's opening act of the past few years. Grant says, "I'm playing with my horses and wife and grandbabies, and it's fantastic so far, but I can't cast [the music business] out of my system entirely.

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NEXT BIG THING

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ALBUMS

Edited by Michael Paoletta

BARBRA STREISAND

POP

PRODUCERS: various mbls 86126 RELEASE DATE: Nov. 26

Just when it didn't seem possible to mine Streisand's catalog for yet one more retrospective, along comes Duets, which traces the legendary artist's expansive history of vocal collaboration. She hasn't always made the wisest choices in singing partners-as evidenced by the creaky "Till I Loved You" with Don Johnson, and a woefully mismatched pairing with Bryan Adams on "I Finally Found Someone"-but Streisand has often used dueting as a means of revealing rich vocal colors absent from her solo recordings. For example she's wonderfully feisty with Kim Carnes on "Make No Mistake, He's Mine" and then deliciously bluesy with Ray Charles on "Crying Time." Bookending classics like "You Don't Bring Me Flowers" (with Neil Diamond) and "Guilty" (with Barry Gibb) are two fine new efforts, the sweet "I Won't Be the Last to Let Go," with Barry Manilow, and the grand "All I Know of Love with Josh Groban. Duets is one of those collections that you'll need to buy two copies of-one as a stockin stuffer and one for personal use .- LF

SYSTEM OF A DOWN Steal This Album! PRODUCERS: Rick Rubin, Daron Malakian erican/Columbia 87062 RELEASE DATE: Nov. 26

Steal This Album! is a compilation of previously unreleased tracks by the ever-aggressive, always compelling hard-rock outfit. Much of the material reaches as far back as the early 90s (before the band signed with American) and as recent as the sessions for the massive 2001 release Toxicity. While this can technically be viewed as a stop-gap measure until the band issues its next studio set. Steal This Album! has none of the mediocrity that is often associated with collections of this nature. In fact, cuts like first single "Innervision" (a fast-rising hit at modernmck radio) as well as "Pictures" and "Hidhway Sond " exude a fresh cutting-edge quality that helps render this set a relevant addition to System's catalog.-LF

▶ BOB DYLAN The Bootleg Series Vol. 5—Bob Dylan Live 1975: The Rolling Thunder Revue PRODUCERS: Jeff Rosen, Steve Berkowitz Columbia/Legacy C2K 87047 RELEASE DATE: Nov. 26

Dylan's free-form musical gypsy cara van of '75-previously documented by the album and TV show Hard Rain and the catastrophic film Renaldo & Clara -receives Cadillac treatment by Legacv. Drawn from performances in Massachusetts and Montreal, the two-CD set unearths 22 dramatic, hitherto-unheard live tracks by Dylan's storming 10-piece band. They include cyclonic

Panletta (Billboard, 770 Broadway, 6th Roor, New York, N.Y. 10003) or to the writers in the appropriate burnous.

S 0 T 1 G н



IA RIH F The Last Temptation PRODUCERS: various Murder Inc./Def Jam Records 440 063 487 RELEASE DATE: Nov. 19

On The Last Temptation, rapper/actor Ja Rule picks up where his 2001 release Pain Is Lone left off further favoring radio-friendly thug ballads with wispy-voiced chanteuses over the hardcore hip-hop that marked his early career. Ubiquitous Murder Inc. stablemate Ashanti contributes to the album's two best moments-the Ja Rule-by-numbers *Mesmerize (which follows in the vein of last year's Jennifer Lopez collaboration, "I'm Real") and "The Pledge Remix," which also features vocals from Nas and 2Pac. Other guest turns come from Bobby Brown ("Thug Lovin""), the Neptunes ("Pop Noves"), and Charli Baltimore ("Last Temptation"). Is and primary producer by Cotti have his sound-a mixture of salty rhyming and sweet vocals over smooth-as-silk samples-down to a science at this point. Predictable, perhaps, but such aural connections

rarely fail as a crowd pleaser. - BG versions of material from the then-current album Desire; radical re-arrangements of several Dylan classics (a completely rewritten "Tonight I'll Be Staying Here With You," a blues-shuffle take of "A Hard Rain's Gonna Fall"); and notent solo renditions of other songbook cornerstones ("Mr. Tam-bourine Man," "Simple Twist of Fate"). Guests include ex-paramour Joan Baez, who especially glows on "The Water Is Wide," and Roger McGuinn. who blazes on "Knockin' on Heaven's Door," A bonus DVD includes footage of "Isis" and "Tangled Up in Blue." A potent and much-needed reassessment

of a chaotic, thrilling chapter in PRIMAL SCREAM **Evil Heat** PRODUCERS: Two Lone Swordsmen, Jagz Kooner, Kevin Shields Ent. 97027

Dylan's career.--CM

RELEASE DATE: Nov. 26 The latest from the U.K. rock/techno unit maintains the aggressive sound of 2000's XTRMNTR while forging ahead into new sonic territory Frontman Bobby Gillespie looks back at his roots with the Jesus & Mary Chain with such full-bore rockers as "Detroit," "Skull X." and "City" (the last of which is slathered with guitar

JENNIFER LOPEZ This is Me . . . Then PRODUCERS: various Epic 86231 RELEASE DATE: Nov. 26

From the sweetly romantic tone of its lyrics to the dreamy, fresh-outta-bed style of its CD artwork, this sumptuous, downright irresistible project could easily have been titled J-Lo in Afterglow. Lopez unabashedly essays her much-publicized relationship with actor Ben Affleck on a set that strives to establish her as an artist of more depth than previously displayed. She may never win the full respect



she craves (and increasingly deserves), but even naysayers will have to serve props to Lopez for the considerable growth she reveals as both a performer and tunesmith. With muse/nroducer Cory Rooney by her side, she deftly blends streetwise hin hop with enough old-school soul references to keep namecheckers busy for hours-starting with the clever interweaving of the Stylistics' "You Are Everything" into the tasty, hitbound "The One."-LF

noise courtesy of ex-My Bloody Valentine axemeister Kevin Shields). But the sound here moves all over the map, with sorties into vintage psychedelia (*Deep Hit of Morning Sun") and classic krautrock ("Autobabn 66," with its titular and musical nod to Kraftwerk). Guest shots enliven things: Robert Plant sits in on 'The Lord Is My Shotgun," while supermodel Kate Moss chimes in vocable on a cover of Lee Hazelwood's "Some Velvet Morning." Gillespie's lyrics will never win any Nobels, but the musical excitement generated here is impossible to deny .-- CM

WHY MAKE CLOCKS Fifteen Feet and Twenty Degrees PRDDUCER: A.J. Mogis Rubric 51

RELEASE DATE: Oct. 1 Why Make Clocks' debut album is a moody, compelling effort perhaps best appreciated by an attentive listener playing the disc in a slightly darkened room. The set weaves todether emotive nercussion and brics delivered by the deeply expressive vocalist Dan Hutchison, Each song feels somewhat enic in style, with tales of troubled relationships everpresent (witness "I Think the Answer's No"). Elsewhere, Hutchison



TIM McGRAW Tim McGraw & the Da PRODUCERS: Byron Galli one Tim McGraw, Darran Smith CURB RECDRDS 78746 RELEASE DATE: Nov. 26

Recording with a road band wouldn't raise an evebrow in most circles, but for Nashville the move is unusual, if not unprecedented. McGraw makes a big to-do of it here, and even with producer Byron Gallimore at the helm, the results thankfully own a rich heartbeat and surprising soul. This is a great record, from the military-style intro and "event" feel of opener "Comfort Me" and soft swells of ballads "Tickin' Away" and "All We Ever Find" to the warm regret of "Red Ragton" and ambitious vocals of "That's Why God Made Mexico." perhans McGraw's hest over His nersonality and swadder are aces in the hole best played on a thumpin' "Illegal" and later on the intimate ballad "I Know How to Love You Well" and ornery "Real Good Man." Perfectly imperfect and totally fearless, this may well be McGraw's crowning achievement in a career already studded with success .- RW

sings of dealing with personal confuion. The truly rockin' "Forcing My Hand," about a man in love with a woman who continues to date the wrong person, could very well be an every(wo)man's tale for contemporary times -- IK

R&B/HIP-HOP THE ROOTS PRODUCERS: various

MCA 088 112 996 RELEASE DATE: Nov. 26 Further eschewing the two-turn tables-and-a-microphone ethos that defines much contemporary hip-hop, Philadelphia alt-rap collective the Roots delve deeper into the use of organic instrumentation on their latest effort, experimenting with everything from Bad Brains-style punk to Queeninspired bombast ("Rock You") and Rolling Stones-styled guitar licks ("The Seed 2.0"). Mixing rock, funk, soul, and jazz, Phrenology marks the band's most challenging-and rewardingalbum. Much of that success lies in its ability to capture the natural vibe of the Roots' live act, which has been largely missing in previous studio work. This is perhaps best reflected on

the epic "Water," a sprawling and strange 10-minute, groove-fueled jam that is a microcosm of the album's sensibilities. Notable guests include Nelly Furtado ("Sacrifice") and Talib Kweli

("Rolling With Heat") .- BG **► VARIOUS ARTISTS** Paid in Full/Dream Team PRODUCERS: various

Roc-a-Fella/Def Iam 3201 RELEASE DATE: Nov. 26 Team Roc-a-Fella is developing a fetish for double albums. Fresh off of Jay-Z's The Blueprint 2: The Gift & the Curse double-disc offering, the imprint returns with a two-CD soundtrack to the film Paid in Full. The first disc-Paid in Full, hosted by rap legend the World Famous Brucie B. navs homage to the '80s via classic tracks from Mare featuring Frankie Beverly ("Before I Let Go"). Eric B. & Rakim ("Paid in Full"), and Phil Collins ("In the Air Tonight"). Dream Team, the set's second disc, features new music from the Roc-a-Fella roster. Among the highlights is the self-aggrandizing "Champions. Sampling Queen's "We Are the Champions," Dame Dash, Kanye West, Beanie Sigel, Cam'ron, Young Chris, and Twista crown themselves the best in the game.-RH

* TALIB KWELI PRODUCERS: varie

Rawkus/MCA 3048 RELEASE DATE: Nov. 19 With two albums under his helt via collaborations with Mos Def and DI Hi-Tek underground darling Talih Kweli makes his solo debut with Quality. The apt title only hints at what the Brooklyn, N.Y., native has to offer. On lead single "Waiting for the DJ." Kweli teams with Bilal to pay homage to the master of the turntable. The infectious single is gaining Kweli new fans via its radio and video play. Black Thought and Pharoahe Monch join Kweli on the high-octane "Guerrilla Monsoon Rap." The album's shining moment is the soulful. piano-driven "Get By." The track, produced by Kanye West, is an across the-board smash. One of the year's

best ran albums - RH DRU HILL Dru World Order

PRODUCERS: various Def Soul 3377 RELEASE DATE: Nov. 26

Like every successful group, Dru Hill has had its fair share of hardships. Solo sets and side projects aside, the Baltimore foursome of Sisqó, Woody, Jazz, and Nokio has put all differ ences aside and found its way back for this, the act's third set. The group even found time to add a new member, Scola. Lead single "I Should Be is proof that five voices are better than the one voice of a solo proj-

ect. In classic Dru Hill fashion, the fivesome trade emotionally driven harmonies over a dramatic midtempo backdrop, courtesy of producer Roundtable. Other standouts include the N.O.R.E.-featuring club anthem "On Me" and the Bryan-Michael Coxproduced "If I Could."-RH

(Continued on page 66)

CONTRIBUTIONS. Lelia Cobo, John Diliberto, Gordon Dy, Deborah Evans Price, Larry Filck, Brian Garrity, Rushaun Hall, III Xipnis, Curis Morris, Philip van Veck, Ray Waddell, Caristopher Walsh. SPOTLOTE Release decemb by the LIVE INTO U USES: — your relative to their report and report of their to the control report and rep

BILLBOARD DECEMBER 7, 2002 www.biliboard.com (Continued from preceding page)

COUNTRY

* WILLIE NELSON & FRIENDS Stars & Guitars PRDDUCER: James Stroud

Lost Highway 088170 RELEASE DATE: Nov. 5 Recorded live at a Willie fete in Nashville's venerated Ryman Auditorium, this scruffy but heartfelt tribute (to the red-headed stranger himself) boasts an eclectic list of guests that ranges from Jon Bon Jovi to Ray Price. There is plenty to love here, often highlighting Nelson's superb songwriting choos gutstring guitar, and behind-the-beat phrasing. Toby Keith comes off appropriately Waylon-esque on "Good Hearted Woman," and "Maria (Shut Up and Kiss Me)"-with Rob Thomas and Bill Evans-swings more soulfully than on the studio version. Bon Jovi and Willie turn in a stirring "Always on my Mind"; 'Night Life," with a still-vital Ray Price, is cool country lounge; and Norah Jones nails a swaying "Lonestar." Other treatments don't fare as well: The no mally fiery "Whiskey River" comes off surprisingly tepid with Sheryl Crow. On the other hand, "Dead Flowers" with Ryan Adams, Hank Williams III, and Keith Richards is a ragged delight, and "Angel Flying Too Close to the Ground." with Patty Griffin, is simply sublime. Willie remains the coolest.—RW

LATIN

► OLGA TAÑÓN PRDDUCERS: various rner Music Latina 49393

RELEASE DATE: Nov. 19 No longer a merenguera, Olga Tañón is now firmly entrenched in her position as a diva with a powerhouse voice who can navigate a variety of styles with ease and conviction. Sobrevivir, her latest pop/tropical hybrid disc, finds the singer effortlessly tackling a broad range of songs that incorporate tango with merengue. Sobrevivir's track list is very persuasive and there's at least a handful of singles here capable of fitting various formats, including "Por Tu Amor" for tropical and the single "No Podrás" and "Mentiras," both sweeping ballads, for pop. A bonus is "Quién Diria," a duet with Luis Fonsi. But as well-executed as this album is, it fails to fully define its singer: Is she a pop balladeer? A dance queen? We can't grasp her as all of the above, and, as good-and established-as Tañón is at this point, she sounds as if she's still searching for something else .- LC

► CHANO DOMÍNGUEZ Hecho a Mano PRODUCER: Manuel Sanis Nuba/Sunnyside SSC-1104 RELEASE DATE: Oct. 15 In Hecho a Mano (Handmade).

Spaniard Chano Domínguez undertakes the difficult challenge of taking flamenco forms to the piano-specif cally to the jazz piano format-with exquisite results. This is not merely a translation of guitar or flamenco vocals onto piano; it's a spectacular-and seamless-transfiguration of genres where the listener finally believes the blend is the natural state of this music The prolific Domínguez a pianist/composer who's delved in jazz and pop, plays with different configurations: from simple duets (the extraordinary

no/zanateado and clan romn of Thelonius Monk's "Bemsha Swing") to trios (alternating solos with quitarist Tomatito over percussion accompaniment in "Retalia") and quintets (in the jazzier, elegant "Cilantro y Comino possibly the most complex piece of the set). Subtle yet forceful, Dominguez's playing highlights the far-reaching possibilities of fusion without resorting to the over-used elements that have come to define the style in the past decades. A must-hear -- IC

CHRISTIAN

+ CROSSWAY Walk on Water Kind of Day PRDDUCERS: Kevin Stokes, Michael St

ering Hill Music Group 7-89042-1035 RELEASE DATE: Oct. 29 This talented foursome unites youthful exuberance with time-honored tradition to create a winning sound on this sophomore album. Vocally, this young quartet (Paul Smith, Casey Cappleman, Marty Hurt, and Chris Weaver) has a rich, gorgeous blend that should one day earn it a place alongside Southern Gospel legends like the Cathedrals, Gold City, and the Gaither Vocal Band. With this album, CrossWay builds on the promise displayed in its debut. The title cut is a glorious celebration of the iov that can be found in faith. This uplifting theme continues on such cuts as "So Much Singing to Do," "Great and Awesome God," and 'Walkin' in the Will." Throughout. producers Michael Solves and Kevin Stokes skillfully provide a musical framework for these engaging young voices to shine.—DEP

GOSPEL

T. D. JAKES PRESENTS GOD'S **LEADING LADIES** Out of the Shadows . . . Into the Light PRODUCERS: various Dexterity Sounds/EMI Gospel 20385

RELEASE DATE: Nov. 19 As the musical accompaniment to the best-selling book of the same name by acclaimed nastor T. D. Jakes, this 12cut collection is an almost-sure thing as it leaves the gate. A diverse and impressive lineup of gospel, contemrary Christian, and urban/mainstream artists wonderfully capture the book's theme of female self-empowerment. Patti LaBelle lends trademark smoke to the marquee ballad "Always There," while all four women of the Winans gospel matriarchy-Angie, Debbie Vickie, and Mom-lend their voices on the devout and deliciously hip-hop flavored "Praying Women," Some of the other many strong shots come from Helen Baylor ("Finally"). Karen Clark-Sheard ("Fatal Attraction"), and Dottie Peoples ("Closing In") in a set that is poised to receive a rush of well-deserved attention.—GE

NEW AGE

* STEVE HOWE PRDDUCERS: Steve Howe, Paul Sutin Inside Out 6 93723 65362 4

RFI FASE DATE: Nov. S The opening track of Steve Howe's Skuline sounds like it could have come off a Yes album, with its heraldic synthesizer chords trumpeting a grand entrance while Howe's electric quitar rins out the soaring melody. But that

grandiose intro ("Small Acts of Human Kindness") is a deceptive opening to the newest-and best-album from the longtime Yes guitarist. Instead, Howe creates intricate but less ostentatious orchestrations, over-dubbing multiple guitars, mandolins, Japanese koto, and, on "Moment in Time," the venerable Danelectro Coral sitar. Howe distills his greatest contributions to Yes, intricate, thoughtful improvisations and a frighteningly vast array of tonal colors and techniques, including the C&Wtinged twang of "Shifting Sands," the jazz voicings of "Camera Obscura," and the undulating, entwined feedback lines of "Resonance." Keyboardist Paul Sutin co-composed most of the tunes and tastefully fleshes out the arrangements, but it's Howe's guitar playing that's the star aton this Skyline. - #D

VITAL REISSUES

The Vintage Years
CDMPILATION PRODUCER: John Broven **ORIGINAL PRODUCERS: various**

RELEASE DATE: July 30

The U.K. label Ace has produced this exhaustive compilation of B.B. King's early recordings, beginning with "3 O'Clock Blues" (1951) and concluding with "That Evil Child" (1971). The four-CD boxed set includes a booklet that chronicles King's early career, including many vintage pics, as well as providing photos of famous "chitlin' circuit" clubs. Also included is an extensive discography, and notes on every track in the collection, written by Colin Escott. The Vintage Years is a must for fans and collectors. To sit back and listen to these four CDs is to hear the coming of age of one of the most important blues artists in the history of the genre. This music was born of zillions of hours on the road, gigging in smoky dancehalls and juke joints, playing the blues in good times and bad. The Vintage Years is an authoritative, particularly well-engineered, compilation, History never sounded so soulful. Distrib-uted in the U.S. by Navarre. - PVV

HOLIDAY

SHA NA NA Rockin' Chris PRODUCER: Jocko Marcelli The Gold Label 2105

EN VOCHE The Gift of Christmas PRODUCERS: Denzel Foster, Thomas McElroy, Timothy Eaton Discretion 7713

VARIOUS ARTISTS O Christmas Tree—A Bluegrass Collection for the Holidays PRODUCERS: vario Rounder 116 610 513

Billboard.com Also reviewed online this week:

- · Ms. Jade. Girl Interrunted (Reatclub/Interscone)
- · Drive Like Jehu, Yank Crime (Swami) · Creeper Lagoon, Remember the Future (Arena Rock)

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D V D

MEN IN BLACK II Columbia TriStar 7821 (widescreen), 9432 (full screen)

RELEASE DATE: Nov. 26 This two-disc DVD brings viewers

close to all kinds of alien life forms via its extensive group of special features. An "alien broadcast" icon that flashes



periodically during the film's playback can be turned on to access crew insidhts into

the making of that particular scene. A nine-part behind-thescenes section closely details the film's art direction and the looping process, among other segments. Noteworthy sections include one that follows Rick Baker, the film's "alien maker," as he created creatures with puppets, animatronics, and make-up. Will Smith fans will particularly love the blooper reel, which sees the actor cause Tommy Lee Jones and Rosario Dawson to have laughing fits. Also of high interest is a feature on director Barry Sonnenfeld's "guide to comedv." which outlines how he

approaches the genre .- JK ► ICE AGE

RELEASE DATE: Nov. 26 For fans who want to know every-

thing about Sid the Sloth, Manny the Wooly Mammoth, Diego the Sabertoothed Tiger, and Scrat the Saber toothed Squirrel, this two-disc DVD offers tons of info-packed footage that details the



From their voices to their initial drawings to their final animation viewers get an incredible inside look into the work of the Blue Sky team. A

hilarious new short, Scrat's Missing Adventure is also reason enough to own this DVD. Find out if Scrat will ever save his nut and live hannily ever after, and laugh out loud in the process. Kids will love the wealth of DVD-ROM-accessible activities, which include a printable board game and activity book, as well as such games as Super Dodo ball, a fun challenge for adults, too. This DVD also includes delightful interactive menus, director commentary, deleted scenes, and Blue Sky's 1998 Academy Award-winning animated short Burny. A must-have for animation buffs.—#K

PAUL McCARTNEY Back in the U.S. EMI 77989 RELEASE DATE: Nov. 26 If you did not get the chance to see Paul McCartney on his just-wrapped tour supporting last year's Drining Rain, this DVD offers a simply fantastic front-row view. The disc's concert film includes an impressive set list of 28 songs, interspersed with behind-the-scenes footage and con ments from McCartney. Why did he choose to play "Eleanor Rigby" on tour, for example? According to the film, he thinks about what the audience would most like to hear when coming to his show. McCartney also says that it



nianoand that he prefers the comfort of a and's backing. This insight leads us into his solo performances of "Blackbird" and "We Can Work It Out." A special features section also takes viewers into the inner workings of the tour and introduces McCartney's band. Accompanying this DVD, but sold separately, is a two-disc CD of the same title (Capitol 42318) .- JK

* DAVID BOWIE Best of Bowle Viraln/EMI 24349 01069 RELEASE DATE: Nov. 19 From one of the most musically

innovative artists of the past three decades, this 47-track video collection affirms the physically striking David Bowie's penchant for innovative visual art. Regularly combining music and video long before MTV provided a global forum for the medium, Best of Bowie demonstrates the artist's constantly evolving and challenging work. A talented actor. Bowie has consistently drawn viewers and listeners to his enigmatic persona, with the help of directors that include Mick

Rock, D.A. Pennebaker ("Ziggy



from the filmmaker's Ziggy and the Spiders From Mars), David Mallet, Julien Temple. and Steve

Stardust'

Barron. Source material from this video compilation include such TV programs as the BBC's Old Greu Whistle Test and Top of the Pops. Dutch TV's TopPop (a late-glam era "Rebel Rebel"), and The Dick Cavett Show, featuring a performance of "Young Americans," a poor audio recording of which unfortunately detracts from an otherwise compelling presentation. Along with the superb early performances of the Old Grey Whistle Test, highlights include the videos accompanying the delicately beautiful 'Ashes to Ashes" and the Trent Reznor-remixed "I'm Afraid of Americans "-CW

SINGLES

Edited by Chuck Taylor

POP

Leann RIMES Tic Toc (3:40) PRODUCERS: Desmond Child, Peter Amato, Green Pagani WRITERS: P. Amato, G. Pagani, C. Rumbley PUBLISHER: not listed

Curb Records 510125 (CD promo) LeAnn Rimes is a woman of extraordinary capability-but hopping aboard the R&B bandwagon is simply not a suitable vehicle for her charms, "Tic Toc," the second single from the appreciably ambitious Twisted Angel, is needlessly explicit ("Come inside my walls of ecstasy/Start by moving in nice and slow, taking your time to move down low") and an obvious bid for us to see that baby's all grown up. But in the process. Rimes has employed a skittish, grinding groove and a latterday Britney-esque hip-hop sensibility that just doesn't mesh with the singer's whitebread roots. Every artist deserves the chance to evolve, but despite radio's penchant for all things urban, this shoe is on the wrong foot. "Tic Toc" just doesn't click .- CT

COUNTRY

► KEITH URBAN Raining on Sunday (3:50)

PRODUCERS: Kelth Urban, Dann Huff WRITERS: D. Brown, R. Foster PUBLISHERS: Almo Music/Original Bliss Music/Universal PolyGram Interna Publishing/St, Julien Music, ASCAP Capitol 17609 (CD promo) Country's golden boy Keith Urban offers another solid song from his

Golden Road collection, with a sentimental message about keeping lov alive in the midst of the chaos of daily life and taking a rainy Sunday to retreat from the world Writers Dayrell Brown and Radney Foster express "Your love is like religion/A cross in Mexico/And your kiss is like the innocence/Of a prayer pailed to a door." Urban turns in a soulful nerformance, and the production complements the moody yearning in the lyrics, "Raining" certainly won't douse the fire fueling this singer's unstoppable momentum.—DEP

R&B

► K-Cl & JOJO This Very Mome (4:03) PRODUCER: DeYon Dobs

WRITERS: T. Owens, D. Dobson PUBLISHER: not listed MCA/Hollywood 25930 (CD promo) K-Ci & JoJo get back to basics with This Very Moment." Serving as the lead single to the forthcoming dtrack to the LL Cool J and Eng, the track marks a departure

Gabrielle Union film Deliver Us From from the emotionless pop/R&B confections the duo has been prone to release more recently. The Brothers Hailey invoke a bit of Stevie Wonder on this beautiful emotional ballad K-Ci's druff vocal set adainst lolo's smoother approach provides the perfect balance as the pair sings about

OTLIGHT





LL COOL J FEATURING AMERIE

S. Barnes, M.M. Rogers, C. Jackson, K. Burke, A. Felder, N. Wright

PRODUCERS: Tone & Poke WRITERS: 1.T. Smith, J.C. Oliver

PUBLISHER: not listed

Def Jam 15731 (CD promo

Paradise (4:00)

FAITH HILL When the Lights Go Down (4:05) PRODUCERS: Dan Huff, Falth Hill

WRITERS: C. Wiseman, J. Steele. R. Rutherford PUBLISHERS: Songs of Windswept Pacific/Gottahaveable Music, BMI; BMG/Mrs. Lumpkin's Poodle/Univer-

sal/Memphisto Music, ASCAP Warner Bros. 48001 (CD promo) Country radio protested the pop overtones of Faith Hill's previous "Cry with an uncharacteristically low No. t2 peak on Hot Country Singles & Tracks. "When the Lights Go Down," the second single from Cry, is no more country, but at least it's a lurically focused ballad about life's struggles that might tug at the heartstrings of the format's predomi nantly female audience. But there's no denying that Hill has turned her focus to the mainstream-"Crv" held on to No. 1 on the AC chart for three weeks-and it's a matter of time before resentment at country radio fuels banishment. With top 40 radio ignoring melodic pop, that doesn't leave the songstress with much of a demo. It's enough to make one lose

Nothing breeds success like success, The long-lived LL Cool J is enjoying a new career peak with the high-profile love shown to his cross-format smash "Luv U Better" and his No. 2 alburn, 10. But with or without those lofty sign posts, "Paradise" soars mounts above the majority of the self-posturing, ing every atom of the airwayes. The

connect-the-dots rap currently pervadsong employs a breezy, soulful groove from Keni Burke's obscure 1982 single "Risin' to the Ton"-thankfully not the same ole drum machine we've heard a thousand times-and punctuates it with Cool's classy, confident verse. Rising Columbia newcomer Americ provides the hook, again offering something that's becoming the exception: far-reaching talent. All said, "Paradise is a good-timing. Friday-night-driving anthem that's set to saturate the land It couldn't happen to a nicer guy .-- CT

making the ultimate commitment with no regrets. The track which also annears on the duo's forthcoming Frantianal set is the kind of song that both mainstream and adult R&R formats have been missing. This one has the notential to become a wedding favorite.-RH

Faith in the greater plan. - CT

NEW & NOTEWORTHY

IC CHASEZ Blowin' Me Up (With Her Love) (4:20) PRODUCER: Dallas Austin WRITERS: D. Austin, JC Chase: PUBLISHERS: EMI Blackwood/Crypt Film. BMI: TCF/Chasez Music/Zomba/Gaudio, ASCAP

Thre 40070 The latter part of this year has certainly seen its share of platinum-artist misses: Whitney Houston, Christina Aguilera, and Mariah Carey all stalled at the starting gate with songs that didn't measure up to creative expectations. But the gusto with which 'N Sync member JC Chasez misfires with solo debut "Blowin' Me Up (With Her Love)" is downright stupefying. The song from the Drumline soundtrack is a clogged drain of blurry, mumbling, even off-key vocals, random screams and grunts, and a listless, grating

drum'n'bass backdrop that sounds like

The result is a song with no discernable direction and a grossly unconvincind turn toward hin-hon for Chasez Wholly ill-conceived "Blowin' Me Iln" is an utter implosion of talent .- CT

CHRISTMAS

JOSH GROBAN O Holy Night (4:45) 143/Reprise 101013 (CD promo)

TRANS-SIBERIAN ORCHESTRA Christmas Eve Sarajevo (3:24) Lava/Atlantic 6928 (CD promo)

JIMI HENDRIX Little Drummer Boy/ Silent Night/Auld Lang Syne (no timing listed) Experience Hendrix/MCA (CD promo)

SHANIA TWAIN God Bless the Child (3:48) Mercury 137 (CD promo)

SOMETHING CORPORATE orget December (3:11) rive-Thru/MCA 25770 (CD promo)

JOHN MURPHY Merry Christmas Angel (4:35) Taylor Made Music (CD single) Contact: 888-310-7664.

ARRY MANILOW River (3:44) Columbia 86976 (CD track)

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TORI AMOS Riverside Church, New York Nov. 13

A gothic cathedral is hardly a common setting for a concert, but New York's massive nondenominational Riverside Church housed one of the more unique stops in support of Tori Amos' new Scarlet's Walk (Epic). Perhaps it was fitting, considering Amos is the rebellious daughter of a minister who often questions organized religion in her lyrics. Following a bland solo set by opener Howie Day, Amos began her show singing a canella from offstage-in this case, the church's enormous altar-the lines of the new album's "Wampum Prayer," Strolling in front of a large centerpiece cross. Amos was greeted by a standing ovation from the fans lining the pews.

The 25-song set played heavily on the new. Only a few were met with the frantic, ecstatic cheers that older songs drew through their opening bars, but all were well-received upon completion. While the entire per ance could be considered very good, if not excellent, many nuar were lost as Amos' voice ricocheted off the stone walls and nillars and stained glass windows. It's there and in the funciful lighting that Amos and her crew failed their environment tnstead of embracing the room's ability to carry even the slightest sounds and magnify her often-soaring voice and stupendous piano skills, the band forced an avalanche of sound at a high volume, resulting in a mix that was too often muddy

Similarly, when simply lit, the altar was ablaze in transcendent splendor (with the red glow of the center cross particularly ominous during "Crucify"). More often, though, a series of robotic spotlights hung from an enormous rig that blocked the view of the altar's ornate details and beamed hanhazardiv throughout the church. But at least Armos held back from performing "God" (which carries the repeated line "God sometimes you just don't come through").-BJ

GUNS N' ROSES Alistate Arena, Chicago

The Guns N' Roses "reunion" tour is a term used in the loosest possible sense. For two hours, Axl Rose and his new cast of sidemen fought to emulate the glory days of the long-dead Old Guns but could only muster an off-target, glitchy set. Three guitarists were required to fill the role of Slash the hand frequently missed changes and cues and Rose himself was a letdown his voice the victim of either a had microphone technician or pure rust.

And the new band seems nothing ore than parts welded to each other. There's ex-Replacement Tommy Stinson on bass, former Primus drummer Brian "Brain" Mantia, and Ione Guns holdover Dizzy Reed on keyboards Early in the show, takes on the punkier tracks "Think About You," "tt's So Facu" and "Mr Brownstone" were all over the map, and Buckethead and ex-Nine Inch Nails guitarist Robin

Finck's cracks at Slash's solos on 'Sweet Child O' Mine" and "You Could Be Mine" were littered with flat notes. Rose's stage demeanor remains untouched-he still prowls the arena like a predator hunting down the next note, still sprints across the stage, still does his shimmy dance with workmanlike precision. And his voice finally snapped into place and conjured up the Axl of old on "Nightrain," while "Paradise City" and "Sweet Child O" Mine" quickly became house singalongs that drowned out the singer. The original incarnation of Guns

N' Roses was a snapshot of the time: a furious blend of bedonistic, whiskeysoaked, guitar-and-groove rock'n'flippin'roll. This incarnation is too little. too late, and for the most part, Rose's anti-establishment lyrics clanged hollowly off the walls of the arena.-JV

WAYNE SHORTER, REGINA CARTER Tampa Theatre, Tampa, Fla.

Saxophonist/composer Wayne Shorter-a co-founder of inno fusion band Weather Report and a member of Miles Davis' famed midt960s guintet-has made it clear that he openly despises the constant shilling and compromises that turn music into consumer product. With an ambitious performance by the same quartet heard on this year's acclaimed Footprints Live! (Verye)a remarkable recording featuring the first all-acoustic group the saxo phonist has led in decades—he lived by his word. Of course, he made no mention of

that album, or a just-released Blue Note retrospective, or anything else; the instrumentalists, taking a cue from Davis, came and went without uttering a word. Shorter, pianist Danilo Perez, bassist John Patitucci and drummer Brian Blade nevertheless offered plenty of musical conversation, turning in a 70-minute set that felt like an extended suite with only the briefest of pauses between various sections. The four drifted in and out of Shorter's "Masquelero" and "Juju." and the effect was often that of four players improvising simultaneously. The leader, after tinkering with his tenor and soprano mouthpieces, warmed up, delivering flurries of notes, sonorous long tones and, at the end, manically repeated phrases. Patitucci's dexterity and inventiveness, as usual, were aston ishing; Perez dropped heavy, heady chords; and Blade was the evening's MVP, consistently kicking the material with an ingenious battery of snaredrum cracks combal splashes and inside-out heats. Shorter's quartet may be the best working band in jazz.

Talented violinist Regina Carter opened the show with an appealing set of bebop and Latin tunes, drawn in part from her album Motor City Moments (Verve), a tribute to the music of her native Detroit. Carter, too, is a virtuoso, an inspired improviser whose talents shone on a version of Milt Jackson's "For Someone I Love," Lucky Thompson's "Prey-Loot," and a version of Thelonious Monk's "Misterioso." - PB

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it was recorded on a two-track relic. CONTRIBUTORS: Phillip Booth, Rashaun Hall, Barry Jeckell, Deborah Evans Price, Chuck Taylor, Jeff Vrabel. SPOIL/GIT: Release deemed by the review editors to deserve special attention on the basis of musical ment and/or follower chart potential.

Special & MOTERNORING Exceptional releases by new or successing artists. PIOUS (b): It have releases, requires of chart potential, slighty recommended because of their musical merit. Send review copies to Chuck Taylor (Billboard, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

SONGWRITERS & PUBLISHERS writing success came with Clapton's

BY JIM RESSMAN

The successful synergy of the principals in Nashville husbandand-wife indie publishing team Steve Diamond and Teri Muench-Diamond has just generated a copublishing administration deal with Sony Music Publishing.

Diamond notes that the Sony pact is a culmination of the pair's own 10-year partnership in building the ASCAP companies Diamond Cuts. Real Diamonds and Hand Picked Songs, as well as the placing of numerous songs by Diamond with artists representing many genres.

Diamond says, "A few weeks ago I was fortunate enough to receive eight platinum, gold, and multi-platinum records lin recognition of songs on albums by] Brooks & Dunn, Dream Street, Backstreet Boys, Faith Hill, John Michael Montgomery, Vince Gill, and Lonestar, as well as the soundtrack for The Princess Diaries

"But the last few years have been extremely exciting," he adds, pointing to his songwriting credits from the period, including Lonestar's recent hit "Not a Day Goes By." Faith Hill's "Let Me Let Go," and All-4-One and John Michael Montgomery's "I Can Love You Like That.

WRITER TO THE STARS

Diamond compositions have also been cut of late by the varied likes of Vince Gill, 98°, 'N Sync members Lance Bass and Joey Fatone (for the film On the Line), Innocense, Joe Cocker, John Farnham, True Vibe, Britney Spears, and former Innocense member Amanda Latona.

"Some of my more recent collaborations include Backstreet Boys. Richie McDonald of Lonestar, Luis Alberto Cuevas Olmedo of La Lev. and Travis Tritt-for the Disney film My Peoples," Diamond continues, adding that past hits and cuts have come from acts ranging from Eric Clapton and Willie Nelson to L.A. Guns, Anita Pointer, and Paul Rodgers.

What distinguishes me as a songwriter is the ability to write in many different areas of music-and the





know-how to present songs accordingly," says Diamond, who has also produced for rock acts Dream Street and Rebekah Ryan. "I come from a Beatles-influenced melodic-rock background, but my writing skills were honed through Nashville eveof-the-needle [songwriting] precision-and the fact that we also have several artists signed to us that we're producing and are very close to getting recording deals.

Diamond is the writer in the marriage. "Teri gets the songs recorded and placed and does most of the business," Diamond says. The couple met in Los Angeles, when she was a longtime A&R executive at RCA Records and worked with a distinguished roster that includes Bruce Hornsby, Diana Ross, Kenny Rogers, Mr. Mister, Rick Springfield, and the Pointer Sisters. Signed as a recording artist by

Mike Curb at 15. Diamond studied music at UCLA and was a session and touring musician. His initial song-

1983 single "I've Got a Rock N' Roll Heart," which he co-wrote. "That opened my eyes to the thought of just being a songwriter and

producer and living a relatively normal life," Diamond says. "I met Teri when I was nitching songs Ito herl while she was at RCA. She liked a couple of them, and we stayed in touch. The relationship grew from there."

A&R EXPERTISE

His wife has "an amazing song sense and unfailingly knows what songs will work for what projects," he continues, "After leaving RCA to start our companies and our family, she represented songs for some very successful writers, including Diane Warren, Billy Steinberg, and Tom Kelly. She wrote the 'Art of Pitching Songs' section for the Writer's Digest book The Songwriter's Workshop and co-wrote a book, Attn: A&R, which is a guide to getting into the music business that has been used as a text in music-business programs. And in addition to working my songs through our company Hand Picked Songs, she works with writers Paul Vann, Susan Pomerantz, Sam Lorber, Will Robinson, Rick Chudacoff, and Ken Miller."

The counie moved from Los Angeles to Nashville seven years ago but retain strong ties to the film community. "We've had over 20 songs over the last few years in films including The Princess Diaries: Jungle to Jungle; Message in a Bottle; Corrina, Corrina; 102 Dalmations; Tequila Sunrise; Jimmy Neutron; and First Kid," Diamond says, adding that they're currently at work on

Diamond's other songwriting activities involve travel, "On a recent trip to Stockholm, I wrote with Anders Bagge and Arnthor Birgisson for the band Triple 8," he reports. "And a recent five-day trip to New York vielded four covers, including 'Do You Still'-which will be a single for Amanda Latona on J Records in January-and a recording by Cherie Amore on Lava Records '

music for two forthcoming films.

Covering virtually every stylistic base in pop music. Diamond expresses no preference. "I just care about the songs being the best they can be," he says. "We frequently do demos of the same song with several treatments, because a great song can be done in any style.

Though independent, Diamond looks for the new Sony link to further his companies' existing relationships with the pubbery's Nashville, Los Angeles, and New York offices and 'amplify what we've started.

"We just want to stay focused and work with good people on projects that we believe in " he concludes "Some. times we have to make a rule and say we won't talk about business for a day, an hour, or whatever, but I always seem to break it by saving. Teri, what do you think of this sond idea? We just feel very lucky to be working together."

Words &Music

MILLER'S CHRISTMAS PRESENT: Nashville was all abuzz with early holiday cheer during Country Music Assn. Awards week, thanks to a Christmas gift that Roger Miller gave to his son Dean Miller when he was 2 years old.



It's the Christmas classic "Old Toy Trains," which Roger wrote for Dean and recorded in 1967, Producer and Universal South senior partner Tony Brown then merged the father's old original with the son's newly recorded vocals for a duet version, which the label has released to radio in a beautiful promo-only package featuring vintage photos of father and son, along with a text from Dean recounting the sond and the sentimental hold it has on him every Christmas

What makes the recording extra special, though, is that it is the first time that Dean has covered a song by his father, who died in 1992.

"I've been reluctant to perform my father's material in the past because, first of all, he said I should do my own material and make my own mark as an individual," Dean explains. But it's hardly surprising that the young artist, whose eponymous debut album was released in 1997, has had a tough time emerging from his legendary father's shadow, As Dean notes, he's an accom-

plished singer/songwriter who has been making a living at it for more than 10 years, with songs recorded by the likes of George Jones, Terri Clark, and Trace Adkins. "I've written with people like Carole King. Rodney Crowell, Bob DiPiero, and Kostas, as well as my father and countless others," he says, then tellingly adds: "It may be hard to understand, but when people want to talk to you only about your father and his career, and they can't think

of a song of yours-or, sometimes,

even your first name-it can be

hard. It has been especially chal-

lenging for me to be in the same business and follow in the footsteps of such a genius as my Dad.

Luckily for fans of both singer/ songwriters. Dean experienced a recent epiphany. "It hit me one day how ungrateful it appeared to others when I stuck only to my own material and didn't talk about my Dad," he concedes, "So I wanted to show how proud and honored I am to be his son while still maintain. ing my own individuality. I felt that a song like 'Old Toy Trains,' which he wrote for me when I was 2 years old, would be a song that had a reason and a story behind it that made it important to record."

The recording is also Dean's first credited co-production (he co-produced it with Jerry Kennedy, with Brown executive-producing), and he hones to nursue future production work while continuing his songwriting and recording career. Of his Universal South album debut, due next spring, the Universal Music Publishing (BMI) writer says, "I wrote or co-wrote every song on it. and I'm quite proud of the depth and hard work we lhe and producers Brown, Brent Maher, and Richard Bennett| put into it. It represents a two-year period in my life that has been incredible!"

ASCAP SAYS YES: ASCAP has partnered with interactive radio pioneer YES Networks to create Mediaguide, a jointly owned company that will provide monitoring of music performances on radio, TV. and Internet using YES proprietary technology.

Mediaguide will initially roll out its fingerprint technology and automated real-time identification at 150 top music markets around the country, monitoring a whopping 200 million performances.

"ASCAP is committed to the highest standard of performance identification and new technologies that will protect our members' work while enhancing financial benefits for them," ASCAP CEO John A. LoFrumento says, "Mediaguide provides ASCAP and our members with ownership in a very critical area of its distribution system. Also at ASCAP, submissions are

being taken for the ASCAP Founda. tion Lester Sill West Coast Songwriters Workshop, which is geared to advanced songwriters and begins in January 2003. The deadline for submissions, which must include a two-song CD, is Dec. 10.



reception for J Records singer/songwriter Lamya. Pictured at the event are Lamya, left, and Warner/Chappell VP of international A&R Patrick Conseil.

MERCHANTS & MARKETING

Labels Reach Out And Touch Wireless Services

Maiors Joining Wireless-Services Companies To Boost Revenue By Offering Such Products As Ring Tones, Artist Audio Messages

NEW YORK-In search of additional revenue generators in the face of declining sales of prerecorded music, the major labels and their parent companies are more aggressively pursuing business opportunities in wireless entertainment and related services.

In the latest case in point. Some Music Entertainment has acquired New York-based wireless entertainment company Run Tones Inc. The major is using the purchase to launch a division specifically focused on content and services for mobile phones and other devices. Financial terms were not disclosed

The Mobile Products Group will be responsible for the expansion of Sony Music's global wireless efforts, which currently include ring tones and album previews: this includes overseeing the Run Tones brand and business.

Run Tones currently operates ringtone service RUNtones and personal photo service RUNpics. The company also offers a range of business-tohusiness services.

What we see going forward is really an explosion-in the U.S. and elsewhere-of new handsets and new technologies and new canabilities, which offer much richer promise in terms of the kinds of audio and imaging and other types of content that can be delivered to the phone," says Thomas Gewecke, senior VP of Sony Music Digital Services (SMDS), the new name for the major's technology group.

Sony is hardly alone in seeing such growth potential. Warner Music Group (WMG), chas-

ing a similar market, has launched a new promotion and commerce service on AT&T's wireless services platform. "Wireless companies need music to showcase their new data services platform," says Michael Nash, senior VP of Internet strategy and business devel-

opment at WM

WMG will enable consumers to buy ring tones (some of them higher sound quality, "polyphonic" ring tones), stream-free song clips, and artist audio messages: download artist images; send music links to other AT&T users via text messaging: and connect to amazon.com to buy CDs. Ring tones vary in cost from 99 cents to \$1.99

WMG executives and the other companies involved in the initiative say that in the short term, they view the AT&T wireless offering largely as an information and promotional channel. But they note that the deal helps lay the groundwork for future mobilecommerce opportunities. Labels and related wireless enter-



tainment services companies say they see a big opportunity in ring tones. Indeed, beyond the Warner content,

AT&T has a whole music-entertainment platform for mobile-phone users. It also features editorial and metadata from listen.com's Rhansody and Upoc Music, a specialist in hip-hop-related programming: recommendations from amazon.com; and info on live radio playlists from more than 1,000 stations across the country via a service known as Now Playing on YES,

Some studies estimate that more than \$1 billion was spent on ring tones in Europe last year; and additional research estimates 1.5 million-plus ring tones are purchased on the Internet each month in North America.

And the market is theoretically only growing. According to some studies, the youth mobile-phone market is expected to double in size in 2003, to more than 49 million subscribers. "We feel we're on the cush of a

much faster growth rate for these services in the U.S.," Gewecke says. "The thing we're really encouraged about is that historically there haven't been that many handsets in the U.S. that could even support a basic ring tone or graphic and there are a lot more out there today.

J.J. Rosen, VP of mobile technology for SMDS and chief technology officer of Run Tones, points out that the U.S. market is now poised for growth with



the rise of integrated hilling.

The ideal way to bill here in the U.S. is integration into the customer's monthly phone bill," he says, "It's only very recently-in the last 12 months-that the carriers have solved those problems.

Also looking to capitalize on that market is Moviso, a mobile-phone services business owned by Vivendi Universal Net USA that has launched a new prepaid debit card allowing

consumers to buy ring tones. Initial distribution for the cards will be through more than 6,000 stores nationwide, including 7-Eleven convenience stores and

Wherehouse Music. Universal Music & Video Distribution will provide distribution services Prepaid cards are \$4.99 each and available on most handsets from AT&T, Cingular Wireless, and T-Mobile.

Movisio says early trials indicate that consumers purchase and change ring tones twice as often-from an average of three purchases per month to more than seven-with the use of retail offerings like prepaid cards.

Likewise, third-party services operating outside the label system are chasing this growing segment of consumers. Zingly, a provider of ring tones and other mobile entertainment services, has cut a deal with Microsoft to have its service carried through the mobile version of its MSN Internet service

DCN Records Builds Its Brand With Live Recordings Label Takes The View That Tours Are Just As Vital To An Act's Career As The Albums It Sells

BY BRIAN GARRITY exchange for the Webcast exposure, the company has built a library of NEW YORK-DCN Records has inked a two-year extension with Koch Disperformances from more than 100 acts, DCN releases live albums from

tribution, while the label's Web site, dcn.com, has entered into a deal with online retailer insound.com to provide e-commerce services.

The deals come as New York-based DCN-which started as a Webcaster and syndicator of live music content-marks its one-year anniversary in operation as a label Since bowing at the end of 2001, the label has released two dozen live

albums culled from performances recorded in its network of nightclubs across the U.S. Those releases have collectively sold more than 150,000 units, according to Nielsen SoundScan. DCN COO Usher Winslett says the company's revenue

has increased five-fold in the past year, and it is on pace to break even by the third or fourth quarter of next year. Winslett says the label's strategy is focusing on releases that generally can break even on sales of 1,000-2,000 units, thanks to low production and marketing costs that total less than \$6,000.

Later this year the company plans to market a string of regional releases that are exclusively distributed in certain areas of the country based on the location of the artist's fan base. Winslett savs the break-even on such releases-which will also be available for purchase online-is less than 1,000 units.

The company has also entered into a deal with Insound to release a string of albums that will be sold exclusively through the online retailer, which specializes in indie rock. In turn for exclusivity, Insound will prominently market the albums on its site and to its user base DCN officially launched in July 2000 with the Digital Club Festival, an online music event in which 35 music

venues in 25 U.S. cities were equipped with high-speed Internet connections. Performances by more than 200 bands were Webcast live over three nights. After the festival, DCN extended the concept of recording and Webcasting live concerts into a full-time business. The company now records and

Webcasts about 25 full live concerts every week. With many of the acts that play DCN venues signing away control of the sound-recording rights from performances in those clubs in

that catalog of recordings. The label currently has records on the market from Dispatch, Ralph Stan-

ley, the Meat Puppets, Deep Banana Blackout, the Handsome Family, Blue Mountain, Cary Pierce (formerly of Jackopierce), and Imperial Teen. Its top sellers to date are Dispatch—whose Gut the Van has sold more than 40,000 units and is the largest DCN release-and Grammy Award-winning artist Stanley, who has benefited from the success of the O Brother, Where Art Thou? soundtrack, to which he contributed. DCN maintains it is offering a compelling alternative

business model that takes a more holistic view of an artist's career. "Somehow the mainstream record industry has evolved

into a hit factory, where a studio album is viewed as the 'product' and everything else that the artist does is viewed as a marketing tool for that product. Think of how often you hear a band's tour described as 'in support of "X" album.' Isn't the tour important in its own right?" Winslett asks. "So if that product doesn't sell a million units, then the artist is viewed as a failure-never mind the fact that the artist might be a brilliant performer with a strong core following.

Winslett says the goal is to provide new opportunities for artists—either within the traditional record industry or as an alternative to it. He says part of DCN's appeal to artists is the online promotional opportunities it offers. Not only does the company Webcast live performances through its Web site, but it also syndicates performances captured in its clubs to the likes of AOL Music-which

features DCN content on its Artist Discovery Network, an emerging-artist feature-and on sites of third-party sponsors, including Budweiser. DCN has also placed more than 20 of its affiliated bands in TV commercials and another six bands in radio spots.

In the future, DCN plans to release at least one or two albums per month, Upcoming releases include live albums from Philadelphia rock band the Capitol Years, New York-based singer/songwriter Sam Bisbee, New York gutter-blues/rock band White Hassle, and rockabilly artist Wanda Jackson.

Bookstores Report Third-Quarter Earnings

NEW YORK-Borders and Barnes & Noble report improved overall third-guarter revenue, while music sales remain mixed.

Borders Group says same-store sales of music in its main superstores segment showed a low singledigit decline in percentage terms for the quarter ended Oct. 27. Overall revenue for those stores was \$511.8 million, up 6.5% from the same period last year. The books, music, and video retailer posted a net loss of \$1.8 million, or 2 cents per share, in line with forecasts. That is down from a net loss last year of \$3.1 mil-

lion, or 4 cents per share. We are pleased to have met expectations while investing in pre-holiday promotions, as well as in long-term efforts, such as the continued opening of new stores, enhancements to Title Sleuth selfserve kiosks, and the Borders instore pick up service for amazon.com/borders.com customers. Borders Group chairman/president/CEO Greg Josefowicz said in a statement.

Borders shares closed Nov. 22 down 49 cents at \$19.30.

Barnes & Noble reports book-



BY TODD MARTENS

ploitation firm, and sports man-

ager/marketing veteran Carter

Gibbs have teamed to create

The firm, which will operate

San Diego, will represent musi-

cians and extreme-sports athletes.

Savren Sports Management.

store sales for its fiscal third quarter ended Nov. 2 of \$839 million. up 6% from the same period a year ago. Net income was \$3.8 million. or 5 cents per diluted share, thanks in part to the smaller net loss turned in by barnesandnoble.com (Billboard Bulletin, Oct. 28), of which it owns 36%.

Barnes & Noble had a net loss last year of \$6.8 million, or 10 cents per diluted share.

Its shares closed Friday down 25 cents at \$23,39.

Antebi, Gibbs Form Partnership Company Represents Musicians. Extreme-Sport Athletes

Savren also includes Kabuki LOS ANGELES—Artist manager Digital, a label that releases CDs
Jeff Antebi, who heads the Waxassociated with videogames. associated with videogames. Antebi brings to Savren his clients Tha Alkaholiks, King Britt, Tweaker, and Josh Wink. among others. Gibbs brings athletes that include Tommy "Tomout of offices in Los Angeles and cat" Clowers

Carter is Savren's CEO: Antebi functions as its president.

Declarations works Of Independents...

HAVING A BALL: There's a new national distributor on the block: Canton,

Ohio-based Red Ball Distribution. Red Ball is a division of Integrity Global Marketing (IGM), the nontraditional mass marketing compa ny that created and marketed Billy Blanks' TaeBo videos, IGM has hired two music execs with experience in nontraditional sales as co-executive VPs: Shelly Rudin, who formerly held senior executive titles at Peter

Pan Industries and PolyGram, and Andy Perl, previously with Essex/ Intercontinental and Metacom. Rudin is based in Edison, N.J., Perl in Boca Raton, Fla.; they will split their time in Canton Rudin says, "We feel there are

opportunities for product that is unique out there."



Though IGM's TaeBo product will continue to be marketed through separate channels. Red Ball will distribute both audio and DVD titles. Rudin anticipates that eventually the product mix will be 60% DVDs and 40% audio titles but adds, "We're starting off on the audio side but adding DVDs as we on along.

The company is also seeking out label partnerships and licensing opportunities and plans to have its own in-house imprints. In terms of product offerings, Rudin says, "We're going to be across the board.

So far, Red Ball's labels include EP Vision, Lunar, Liberty International. 1201 Music. Mind Body Dynamics, Worldwide Success, Lou Red Productions, and Joan Records,

Red Ball's product will be shipped out of IGM's fulfillment center in Norman, Okla. Rudin expects the firm's first titles to hit the streets in January

Red Ball has brought on a full team of regional reps: Jerry Blx (Minneapolis), Roger Welnand (New Jersey/Washington, D.C.). Randy Melvin (Southeast) Inc. Malta (West Coast), Brien Culver (Texas), Steve Palmer (Chicago), John Ierdi (Los Angeles), and Don Silv1 (New England), Wayne Mogul will handle special markets: Tim Ackerman and Tim Kelly will service special accounts

NEW SHOP, OLD PUNK FOR KOCH: Koch Entertainment Distribution is moving into a new facili-

ty in January.

Koch's shift won't involve a change of address: The new 90,000-squarefoot facility will be located in the same industrial park on Harbor Park Drive in Port Washington, N.Y. But the company will see a 50% increase in capacity: Its old space was only 60,000 square feet.

Michael Rosenberg, president of the distributor, says that the move has been spurred by a 20% increase in business this year.

In other Koch news, the company has sealed an exclusive deal with Lawndale, Calif.-based SST Records. Founded in 1977 by Black Flag guitarist Greg Glnn as an outlet for the pacesetting hardcore punk band's releases. SST went on to release important albums by Hüsker Dü, the Minutemen, Bad Brains, the Descendents, Soundgarden, and others. (SST releases by the Meat Puppets and Sonic Youth have since reverted to the bands.) For most of its existence SST's product was distributed by a wide skein of specialized rock indies Koch's deal with SST will also

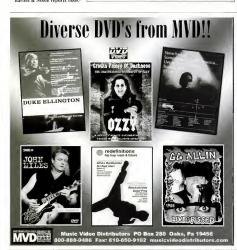
cover catalog on the label's subsidiary imprint CRUZ. Koch-which also handles the

long-running punk label Epitaphsays new releases are forthcoming from SST, which for years has existed primarily as a catalog operation.

EXITS AT RYKODISC: Unmentioned in Billboard's coverage of Joe Regis' installation as Ryko Label Group president (Billboard, Nov. 23) were the departures of a couple of longtime Ryko executives.

Rykodisc president George How ard and GM Jill Christiansen have both resigned from the label. The label's head of promotion. Sean O'Connell, has also reportedly exited, but a spokesperson for the company could not confirm this at press time Howard, who had run the Ryko

imprint Slow River Records, was named president of the label in September 1999 (Billboard, Oct. 2, 1999); he had remained based in the Boston area after the label shifted its beadquarters from Salem. Mass., to New York Christiansen had previously served as Rykodisc's director of marketing



Retail by Ed Christman

Track.

THEY'RE BACK: After music retailers made a hig sink at the National Asso. of Recording Merchandisers (NARN) convention in March about preferential treatment for mass merchants in the form of exclusive versions of hit albums, most labels pulled back from the practice. However, the pressure of the high stakes holiday selling season—which sees a weak sales environment and a crowded release schedule—appears to have put the practice back in play.

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Commenting on the revival of the practice, one senior retail executive says, "Every time they do an exclusive with one of the big guys, they are adding another reason why specialty retail will disappear." He adds that the labels are

He adds that the labels are shooting themselves in the foot as well. The consolidation at retail and radio already has the majors cutting bodies and combining the properties of the consolidation of specialty retail, which will result in further pain for the labels. They literally are planting the says. Others say that such practices simply shift sales from one chain to another, without adding incremental sales.

REBATE DEBATE: Columbia is offering accounts a two-tier rebate pro-

COLUMBIA

gram on sales of Bruce Springsteen's The Rising. Next week, Springsteen is one of a handful of albums that Sony Music Distribution is offering a rebate on, which will see accounts reap \$3 per unit for each scan reported to Nielsen SoundScan. The other albums involved in the promotion are John Mayer's Room for Squares, Kelly Rowland's Simply Deep, and Korn's Untouchables.

Kom's Intouchables.
Then, from Dec. I through Jan.
4, 2003. The Rising will offer a
larger rebate that effectively
devalues the album from the
\$18,98 list price down to \$10,98,
with wholesale cost going from
g \$12,05 to about \$6,50, retailers
say, Again, the rebate is effective

for sales verified from each

account's point-of-sale reports to

Nielsen SoundScan.
So far, the album has scanned
1.5 million units and is currently
selling at a 16,000-units-per-week
clip. The move is viewed as a way
to reignite sales of *The Rising*through the holiday selling season. Moreover, the tactic could
keep the album prominently positioned in stores in anticipation of
source in a store in a peparances
by Springdeed that currently
under consideration.

In addition, Columbia has made good on its promise to deliver more special editions of the album into the market. The initial allotment quickly sold out, and it took a while to print up another 25,000 units of the album, which contains a 40-page booklet and carries a suggested list price of \$24.98.

a suggested list price of \$24.98. Sony Music and Columbia executives didn't return calls for comment.

CREATING LIFESTYLE: Like other label sales zecutives, Mignon Espy, senior director of sales at the Island Bed Falles zecutives, Mignon Espy, senior director of sales at the Island Bed Fall music Group, sees the integration of other product lines into record stores as essential to the survival of music specially retail, particularly the independent sector (see story, page 30). The independent stores area a pivotal point in their retail career, "she says. Now more than ever, they have to find a way to create lifestyle in their stores."

'Lifestyle,' that's our mantra. It's all about the experience." Island Def Jam is doing more than offering retailers that type of advice: It has come up with a way to ride the product diversification trend, which enhances the life-

than offering retailers that type or advice: It has come up with a way to ride the product diversification trend, which enhances the life-style experience that stores are striving for, In early pering, the graph of the striving for, In early pering the striving for the stri

WMG, Milan Make Distribution Deals

BY CAROLYN HORWITZ NEW YORK—Warner Music Group (WMG) has signed long-term, worldwide licensing and distribution agreements with Milan Entertainment,

effective Ian. 1, 2003.
Under the exclusive deals, WEA Inc.
will manufacture and distribute Milan
releases in the U.S., and Warner Music
International will market and distribute the label in the rest of the world,
excluding Prance and Japan. In those
countries, Milan continues to go
through Universal.

by BMG in most territories.

The 25-year-old Milan label—which is based in Paris and has offices in Burbank, Calif.—is known for its sound-tracks and compilations that focus on trance, world music, electronic and

other genres.
Soundtracks in its catalog include
Backdraft, Brazil, Chost, Mulholland
Drive, and Monsoon Wedding: in addition, Milan puts out the electronic
Man Ray series. The WMG deals also
cover Milan sister label Jade, which

The label was previously distributed BMG in most territories. The first release under WMG is the The 25-year-old Milan label—which based in Paris and has offices in Burden (God, due Jan. 14, 2003.

"Over the years, Milan has served as a beacon of artistic integrity, demorstrating that there is a strong demand for high-quality music that exist out-side of the maistream," WEA CEO Jim Caparro said in a statement. We're confident we will be able to enhance Milan's distinguished track record by providing them with WEAs unparalleled resources."



America with the opening of its new Salt Lake City location. Standing immediately behind the ribbon at the Nov. 14 grand-opening event, from left, are YEG senior VP of product marketing Dave Alder, former Utah Jazz player Thurl Bailey, planist Kurt Bestor, and VEG North America president Glen Ward.



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MERCHANTS&MARKETING

Music Biz Wants to Play (Online) Games

MS. Sonv. Nintendo Roll Out Interactives. Set Stage For Industry Opportunities We have ways to say, 'We're going tising, retail communications, and

BY BRIAN GARRITY

NEW YORK-Makers of videogame console systems are in the midst of rolling out services that make it possible for users of such products as Microsoft's Xbox. Sony's PlayStation 2, and Nintendo's GameCube to connect to the Internet and play with other gamers online. The rise of such interactive gaming experiences, in turn is setting the stage for a host of new opportunities for the music

industry. In the latest development, Microsoft has launched Xbox Live, an online game arena for broadhand users that allows Xbox owners to connect online via Xbox Live and interact with each other in a shared environment during their game sessions.

"The online arena is officially open, and the days of sitting alone silently playing videogames in the living room are over," J Allard, GM of Xbox at Microsoft, said in a statement, "We're thrilled to be bringing the next step in social entertainment and community to console gaming."

GETTING IN ON THE GAME While online gaming revenue is

expected to be limited over the next two years, online game subscriptions are expected to reach \$670 million by 2004, according to Jupiter Research.

The music business has already found videogames an attractive tool for both promotion and profit, from exposure of music on game titles to licensing of music to games; the release of soundtrack albums; and the sale of game products at music retail, whether game-console titles or related

With online gaming, game executives say, opportunities could extend to everything from mixing downloads to incorporating Internet radio into the play experience

"Obviously, there are people in the music industry who wouldn't be real happy if we started making it easy for people to share music with the people they're playing with. So there are a lot of issues to work out," Xbox Live GM Cameron Ferroni admits, "But from a vision perspective, as we look down the road, we understand there really are some cool integration points, like being able to say, 'Hey, these are the tunes we're going to listen to for this session.

Microsoft has not yet announced any plans or partnerships in that area, but Ferroni believes that's where the thinking is heading.

"There are some interesting ideas (being discussed) on going

to share this song so everyone can hear the same song while they race but people don't get to listen to it beyond that,' or 'Can I tune to a radio station while I'm playing?

MORE THAN JUST MUSIC

Xbox users can already rip their own CDs to the console's hard drive, and an increasing number of games (including the new Xbox Live title MotoGP from THO) allow for "custom soundtracks," meaning that the player selects what music accompanies the play.

Ferroni says that as gaming moves into the connected world. promotional activities. Until then, in order to connect

to Xbox Live, users must buy an additional \$50 setup kit that includes a headset for talking to other users and a year's subscription to Microsoft's gaming net-

Users of Sony and Nintendo systems need to purchase a senarate modem (under \$40) to connect the console to the Internet There isn't an additional connection fee. Sony and Nintendo don't have proprietary networks that require subscriptions. Game makers are responsible for creating online



work

A Music Xbox. With online gaming, music opportunities could extend to everything from downloads to incorporating Internet radio into the play experience. Xbox users can already use music they have ripped to the console's hard drive (below) to create customized soundtracks for games like Moto GP from THQ (above).

'The online arena is officially open. and the days of sittina alone silentlu playing videogames in the living room are over."

have to input that information.

In the near term, however,

there are more basic opportunities

available at retail with games and

starter kits. Nine Xbox Live-

enabled games are already on

retail shelves, and up to 14 are

scheduled to be available by the

end of the holiday season. Retail

programs will be supported by a

multimillion-dollar marketing

campaign that will include adver-



environments for play. Leading Sony titles available for metadata-song titles as well as art and information about the artist-to its users so they don't

online play include Madden NFL, Twisted Metal: Black, and Final Fantasy. Nintendo's offerings include Phantasy Star Online Episode I & II.

While industry estimates project that Sony's PlayStation 2 has double the market share of Xbox and GameCube combined, published reports say Microsoft plans to pump \$2 billion into building its system, as well as into its online service, during the next five

Picture

HIGH-DEF DECISION: A high-definition (HD) DVD-Video standard has been chosen by the DVD Forum, the international association of hardware manufacturers in charge of setting nextgeneration DVD guidelines. The nod went to Toshiba/NEC's blue-laser format, initially presented to the forum in September (Billboard, Sept. 28).

This decision pits the forum against a consortium of eight manufacturers (Hitachi, LG Electronics, Matsushita, Pioneer, Philips, Samsung, Sharp, and Thompson) who proposed a different HD option, known as Blu-ray, outside of the forum in March (Billhoard, March 16).

The forum aims to develop Toshiba/NEC-backed HD discs within the next five years. Blue-laser players are expected to debut next year, and will read both current DVD-Video discs and future HD discs, which will contain a shorter laser wavelength and greater storage capacity.

In other Toshiba news, the company has licensed digital video recorder technology from TiVo to use in its new DVD players set to debut next Christmas. The players will record TV shows and play back DVDs, though it does not allow for programs to be recorded onto a DVD.

IMAGE REDUCES DISTRIBUTION: In an effort to increase profit margins, Chatsworth, Calif.-based Image Entertainment is dramatically decreasing its home-video distribution duties. Beginning Dec. 31, Image will no longer distribute nonexclusive product from the major studios and will only continue distribution relationships with about 20 independent labels. (Currently, the company distributes product from 150 suppliers.) Image will continue relationships with specific independents due to requests from a group of national retailers including Tower, Best Buy, Musicland, Trans World, Alliance Entertainment, and Virgin Megastores.

STUART, TAKE 2: As Stuart Little 2 is about to debut on VHS (\$24.96) and DVD (\$27.96) Dec. 10 from Columbia TriStar Home Entertainment director Rob Minkoff is excited that viewers of all ages will get to share Stuart's antics just in time for the holidays.

We are hoping that everyone will want to watch Stuart's new adventure." says Minkoff, who also helmed Stuart Little. "The big challenge was to do something different and fresh. "We added digital characters and took Stuart on a big adventure outside of the house and into New York City. Minkoff says that shooting scenes

that would eventually contain a digital character proved particularly challenging because the live actors had to do a lot of pretending. These scenes are now among the most personally rewarding for him to watch, he adds, although shooting them required "a lot of storyboards" and could be "quite laborious.

Behind-the-scenes footage of this process is just one of the features on the Stuart Little 2 DVD Kids can participate in special read-along activities, get a sneak peek at a new Stuart Little



game from Infogames, and play the Stuart Circle of Friends" game. A VHS two-pack featuring both Stuart Little and Stuart Little 2 will also be available for \$36.95, while the DVD two-nack will list for \$42.95.

STUDIOS PARTNER FOR DVD GAME: Twentieth Century Fox, DreamWorks, MGM, Sony Pictures, and Universal Studios have come together to provide content for a unique DVD game called Scene It?, currently available for \$49.99 at specialty retailers including Nordstrom, the Game Keeper, and Wizards of the Coast. Created by the Seattlebased company Screenlife LLC. Scene It? is similar to a trivia board game but uses a DVD player, and players are presented with on-screen challenges relat-

ing to movie clins. Virginia King, executive director of licensing and merchandising for Fox, notes that her company provided clins from about 50 films, including Alien. Young Frankenstein, Edward Scissorhands, and Butch Cassidy and the Sundance Kid. "It was really a collaboration between the studios who particinsted. From the time we first started discussions, it's been a year-and-a-half," she says, "Our home-entertainment division and Screenlife are looking to do ioint inserts where we can crosspromote each other's products. I really look forward to developing supplements for Scene It? as well.

Family-Themed 'Lilo & Stitch' On DVD/VHS In Time For Christmas

LOS ANGELES-The theme of ohana, a Hawaiian term signifying the importance of family, is a central tonic in the animated film Disney's Lilo & Stitch, which focuses on how an unlikely bond between a young Hawaiian girl and an alien creature brings a family together

The idea is apropos, as Dis ney hopes to attract a wide demographic of holiday-season consumers by releasing the film Dec. 3 on VHS (\$24.99) and DVD (\$29.99).

The DVD version includes a variety of extra features including deleted scenes; behind-the-scenes featurettes about the making of the film and and its animation style: an exploratory guide to the Hawaiian is-lands; and a mini-documentary featuring "InterStitchals," film cels of Stitch interrupting the action of numerous

classic Disney films. Writing/directing team Chris Sanders and Dean DeBlois originally pitched the idea that turned into Lilo & Stitch during their last days of work on 1998's Mulan, "I had this old idea sitting on a shelf that I had come up with in 1985." Sanders says, "and the central characterwas this monster named Stitch We promised [to Disney] to make a very risky film story-wise and characterwise. (We wanted) to leave Disney convention behind and take on difficult issues with characters that would be perceived as real. They were neither heroes nor villains-like us."

FAMILY-FOCUSED

Indeed, the film's main characters. sisters Lilo (a huge Elvis Presley fan), and Nani, are dealing with the death of their parents and the constant watch of social worker Cobra Bubbles (voiced by Ving Rhames), Older sister Nani, (voiced by Tia Carrere), struggles to take care of Lilo, keep a job, and pursue a romantic relationship.

In the midst of these problems, Lilo adopts Stitch-a small, destructive monster who is being pursued by a bumbling troop of aliens-with the belief that he will be the family dog. Through the mayhem brought on by Stitch and his pursuers, Lilo and Nani ultimately recognize the strength of their bond and Stitch realizes he has a place in their human family.

DeBlois says that he learned about the Hawaiian concept of ohana while on a trip to the islands. "At the point when we traveled there for a research trip, we had been running into a wall story-wise. Lilo was always going to be about family. But the subtlety of having [Stitch] have to change was digging us into a hole.

to talk to people everywhere he went," DeBlois continues. "Most of them weren't people he knew, and that is where we learned about the concept of ohana. That was exactly the right idea for Stitch to latch onto. There is a real message of tolerance

color animation style last used on Disney's 1941 classic Dumbo also appealed to the film's creators. De-Blois notes, "The watercolor style! is so beautiful to look at. I find myself stopping and staring. DeBlois and Sanders are now disin there. A family is what you make cussing features for a Lilo & Stitch

ollector's edition DVD slated for release next year. It will contain more deleted scenes, director commentary, and "making of" footage.

it, which is a Hawaiian ideal."

When Disney approached country artist Wynonna to record a rendition of the Presley hit "Burning Love" for the project, the film's message definitely influenced her decision. "This is a movie that leaves you with a feeling of love," says Wynonna, who hosts one of the DVD's features about her recording session and the continued relevance of Preslev. The culture of Hawaii also per-

vades the film, which includes scenes denicting traditional hula dancing We had just finished working on Mulan, [where] we were dealing with a sensitive legend and making sure we were true to that legend. That was a lot of work. We thought, 'Let's not deal with that again." Sanders says, "IWith

Because of the music of Elvis, you'll have people who may not have lotherwisel been

introduced to the film. You also have the Disney fans and people who have seen the monie '

---GORDON HO,

Lilo & Stitch] we were dealing with a whole other culture again. We didn't have to be told that [Hawaiians were] very sensitive and protective of [their] heritage. One of the pre-eminent highlights was sharing their culture." KEEPING PEOPLE IN STITCHES Ruena Vista Home Enter-

tainment senior VP of marketing Gordon Ho is working on a promotional campaign for the title, which will extend through the fall of 2003. A direct-to-video sequel will launch next summer, while an animated series based on the film will begin airing next season. (The network is still to be appounced) A "mobile Graceland" truck, which

set out nationwide in August in honor of the anniversary of Presley's death, now includes a Lilo & Stitch movie clip. Consumers who buy the VHS or DVD have a chance to win one of 25 vacations to Hawaii and can send away for a free Scholastic Lilo & Stitch storybook, A \$3 coupon good toward the film's soundtrack is also included in each package.

Buena Vista has created a special Hawaiian holiday display for retailers. "We're combining the lush tropical look of Hawaii and Christmas, Ho notes, "[For example], you'll see holiday lights on hammocks. I think it will immediately draw people." Ho believes that the film has broad

appeal, both in style and demographics. "It's heartwarming and it also has this irreverence and comedy. It has something for everyone: adults, kids, and teens. There might be grandnarents buying it as a gift for their grandchildren Recause of the music of Elvis, you'll have a crowd of people who may not have lotherwisel been introduced to the film. You also have the Disney fans and people who have seen the movie."

Bart Saunt, senior visual product manager for the Los Angeles-based Virgin Megastores chain, says that though the title is competing with many top blockbuster video products this fourth quarter, Lilo & Stitch will be a top 10 title for the chain during the holiday season. "It's certainly on the list of must-have DVDs this year," he says. "There are a lot of extras on the DVD that keep you coming back for more. Even if you've seen it at the cinema, you're still going to want to buy it. The Disney brand always counts for something."

02 7 02	Billboard TOP DVD	SAL	E:	5.
- 1	Sales data compiled by Nielsen			
UST WEEK	VideoScan TITLE LABEL/DISTABUTING LABEL & NUMBER	Principal Performers	PACTAG	PRICE
26	8首》 NUMBER 1 8首章 STAR WARS: EPISODE BATTACK OF THE CLONES (WIDESCREEN Novode 20088	1 Week At Number 1 Ewan McGregor Natalie Portman	PS	29.98
	STAR WARS: EPISODE II-ATTACK OF THE CLONES (PAN & SCAN)	Ewan McGregor Naturie Portman	PG	25.96
-	THE LORD OF THE RINGS (SPECIAL EDITION-WIDESCREEN)	Elijsh Wood	PG-13	31.95
2	SPIDER-MAN (WIDESCREEN)	Tobey Maguire Kirsten Guest	PG-13	28.95
,	SPIDER-MAN (PAN & SCAN)	Tobey Maguire Kirsten Dunst	PG-13	29 95
	THE LORD OF THE RINGS (COLLECTOR'S GIFT SET)	Eliah Wood ian McKellen	PG-13	28.99
-10-3	BAD COMPANY TOLOGISTHE HOM VOCASILINA VICTA HOME INTERNAMENT PRINT	Anthony Hopkins Chris Rock	PG-13	23.39
8	SUM OF ALL FEARS MANAGEMENT STORE MANAGEMENT AND THE STORE S	Ben Affleck Morgan Freeman	В	28.55
171	A VERY POON YEAR INC. 1250'S HOME INVESTMENT BOOM STON COME OF THE THREE STONE OF THE STONE STONE STONE STONE STONE STONE STONE STONE A VERY POON TO STONE STONE STONE STONE STONE STONE STONE STONE A VERY POON TO STONE	Winnie The Pooh	NR	29.95
	BEAUTY AND THE BEAST. THE ENCHANTED CHRISTMAS	Animated	NB	29.95
9	MONSTERS, INC.	Billy Crystal John Goorman	6	29.96
	DIVINE SECRETS OF THE YA-YA SISTERHOOD (WIDESCREEN)	Sandra Bullock Ellen Burstyn	PG-13	26.90
,	BAND OF BROTHERS BOARD OF BROTHERS BOARD OF BROTHERS	Ron Livingston		119.90
8	BEAUTY AND THE BEAST (SPECIAL EDITION) WAL CORD HOM ENTREMENT SOCIAL HOST WARK HOST	Animated	R	25 36
	STAR WARS: EPISODE I-THE PHANTOM MENACE	Liam Neeson Ewan McGregor	PB	29.96
6	DIVINE SECRETS OF THE YA-YA SISTERHOOD (PAN & SCAN)	Sandra Bullock Ellen Burstyn	PG-13	26.98
12	E.T. THE EXTRA-TERRESTRIAL (WIDESCREEN)	Henry Thomas Dec Wallace	PB	25.95
	STAR WARS-EPISODES I AND II 2-PACK	Ewan McGregor Nature Portman	PS	39.55
	MR. DEEDS (WIDESCREEN) GO.LAND. THE SAN OWN DESCREEN)	Adam Sandler Winona Ryder	PG-13	28 35
128	SOUTH PARK: THE COMPLETE FIRST SEASON	Animated	NR	39.55
12	WINDTALKERS MISH ONE INTERNACION TORRIS	Nicolan Cage Adam Beach	R	28 56
13	E.T. THE EXTRA-TERRESTRIAL (LIMITED COLLECTOR'S ED.)	Henry Thomas Dee Wallace	PS	23.95
12	MR. DIEDS (FULL SCREEN)	Adam Sandler	PG-13	20 56
15	SCOORYDOO (PAN & SCAN)	Freddle Prinze Jr. Sara Michelle Geller	PG	28.55
12	SCOORY-DOO (WIDESCREEN)	Freddle Prinze Jr. Sara Michalle Geller	PG	28.95
14	LEFT BEHIND II: THIBULATION FORCE	Kirk Cameron	NR	29.56
	HARRY POTTER AND THE SORCERER'S STONE (WIDESCREEN)	Daniel Radcliffe Emma Watson	PG	26.99
16	SEA STORIES NUCLEUSCON VOLUMENDAD HOME SKYTENAMENE ENEN	ongebob Squarepants	NR	19.99
12	THE SANTA CLAUSE (FULL FRAME-SPECIAL EDITION) MICH SIGNEY HOM CHESTMAN AND AND AND CHESTMAN (ST. 1960)	Tim Atten	PG-13	29.99
14	POWERPUFF GIRLS-MOVIE MARGIN FOR VOIC 2019	The Powerpuff Girls	PS	28,96
	HARRY POTTER AND THE SORCERER'S STONE (PAN & SCAN)	Daniel Radcliffe Emma Watson	76	28.96
	NATIONAL LAMPOON'S CHRISTMAS VACATION	Cherry Chase Beverly D'Angelo	PG-13	19.36
100	A CHRISTMAS STORY WARREN HARRY SATIFFACIONAL VICEO BOM	Darren McGavin Peter Brilingsley	P6	19.98
	THE IMPORTANCE OF BEING EARNEST	Colin Firth Rupert Everett	PG	23.95
27	WE WERE SOLDIERS	Mrs Gibson	R	29.99
1111	IT'S A WONDERFUL LIFE	James Stewart Donns Reed	NR	24.58
118	HARD TO KILL.	Steven Seagel Kelly LeBrock	8	14.95
21	INSOMNIA (WIDESCREEN)	Al Pacino Robin Williams	8	26.98
30	HOW THE GRINCH STOLE CHRISTMAS (DELUXE EDITION) shrifted tribots lost vide (144	Jim Carrey	PG	29.98
-	ENOUGH COLLANDA TRESTAN HOME ENTERTAINMENT BOXOGE	Jennifer Lopez	PG-13	

	LASTWEEK		Sales data compiled by Nielsen TITLE VIDEO LABEL & NUMBER Nielsen VIDEO Scan	Principal Performers	YEAN OF RELEASE	RATING	PINCE
í	ı	ij	STAR WARS: EPISODE IFATTACK OF THE CLONES	T Week At Number 1 Ewen McGregor Natale Portman	2002	PG	24.95
ž	1	13	SPIDER-MAN CIX. AMERICA TRESTAN AND A MEDITED PARTY MEDIT	Yobey Maguire Kirsten Duest	2002	PG-13	24.95
	ı		A VERY MERRY POOH YEAR	Winnie The Pooh	2002	NR	22.9
	E	3	BEAUTY AND THE BEAST: THE ENCHANTED CHRISTMAS	Animaled	2002	NR	22.9
	3		MONSTERS, INC.	Billy Crystal	2001	G	24.9
	2		DIVINE SECRETS OF THE YA-YA SISTERHOOD	Sandra Bullock Filen livesten	2002	PG-13	22.9
	5		SCOOBYDOO	Freddie Prinze Jr. Sara Michele Geller	2002	PG	24.95
	7		BEAUTY AND THE BEAST (SPECIAL EDITION)	Arwnated	1991	G	24.95
	4	Œ	THE SANTA CLAUSE ONLY DONC HOME SATIFFARMENT DUSTAN MICHARMA DESCRIPTION AND DESCRIPTION OF THE PROPERTY OF T	Tim Allen	1994	PG	14.95
	6		E.T. THE EXTRA-TERRESTRIAL	Henry Thomas Dee Wallace	1982	PG	22.91
	8	À	MR. DEEDS	Adam Sandler Winona Ryder	2002	PG-13	22.9
	11	10	RAPUNZEL	Barbie	2002	NR	19.9
	13		SEA STORIES	Spongebob Squarepents	2002	NR	12.9
	12		POWERPUFF GIRLS-MOVIE	The Powerputt Girls	2002	PG	22.9
	17		VEGGIE TALES: STAR OF CHRISTMAS	Veggie Tales	2002	NR	14.95
	22		CHRISTMASI NOVINCENT-CEO PROMODURE HOME INCREMENDATIONS	Dors The Explorer	2002	NR	12.9
	15		DARRIN'S DANCE GROOVES	Damin Henson	2002	NR	14.9
	25		HARRY POTTER AND THE SORCERER'S STONE	Daniel Radcliffe	2001	PG	24.9

HOW THE GRINCH STOLE CHRISTMAS

RUDOLPH THE RED-NOSED REINDEER

IT'S A WONDERFUL LIFE

MOVE TO THE MUSIC

WE WERE SOLDIERS

BARNEY'S CHRISTMAS STAR

THE LORD OF THE RINGS (SPECIAL EXTENDED WIDESCREEN EDITION)

SPIDER MAN: THE RETURN OF THE GREEN GOBUN

Billboard TOP VIDEO RENTAL

6		LAST WEEK		figs Video Rentals is based on transactioned data, provided Video Software Dealers Assh., From more than 12,000 vid- stories. TITLE LABEL/DISTRIBUTING LABEL & NUMBER.	ed by the leo rental Principal Performers	AATMG
6	1	1		学 NUMBER 1 学 SPIDER-MAN	3 Weeks At Number 1 Tobey Maguire Kesten Dunst	PG-13
6	1	C	111	STAR WARS: EPISODE II-ATTACK OF THE CLONES	Ewan McGregor Natalin Portmon	PG
6		4	1	DIVINE SECRETS OF THE YA-YA SISTERHOOD	Sandra Bullock Ellen Burstyn	PG-13
.		3	2	THE SUM OF ALL FEARS	Ben Affleck Morgan Freeman	PG-13
11		3	0	MR. DEEDS COLUMBA TRISIAN HOLE (INTERNAMENT MINERY	Adam Sandler Winona Ryder	PG-13
9		100	110	BAD COMPANY TOUGHTOM HOME WITH MOME DISTRIBUTIONS	Anthony Hopkins Chris Rock	PG-13
8		5		INSOMNIA ANNE HOM HOLD ZEED	Au Paomo Robin Williams	R
		9		ENOUGH COUNTRY TRESTANDOME ENTERTAINMENT MICE!	Jennifer Lopez	PG-13
11		7	V	WINDTALKERS MONIHOR ON IT TANASCHI USBED	Nicolas Cage Adam Beach	R
6		8		SCOOBY-DOO ANNAS HOME VICEO ZHIB	Freddie Prinze Jr. Sara Michelle Geller	PG
8		12		MURDER BY NUMBERS	Sandra Bellock Ben Chaplin	B
8		10	-	PANIC ROOM DOGMAN TROOM ENTERSHAWART BEST	Jodie Foster	R
6		11	S	CHANGING LANES MANAGAR HOME TANABRY THOSE MANAGAR HOME TO A STATE THOSE THOSE MANAGAR HOME TO A STATE THOSE	Ben Affleck Samuel L. Jackson	R
11		13	17	EIGHT LEGGED FREAKS	David Arquette	PG-13
9		15	1	MONSTERS, INC. MALT DON'T HOME INTERCAMENT BURNA VISTA HOME ENTERTAMENT ZURY	Billy Crystal John Goodman	6
В		14	Ī	THE SCORPION KING	The Rock Kelly Hu	00.10
		17	1	HIGH CRIMES	Ashley Judd Morgan Freeman	PG-13
- 1		16	1	LIFE OR SOMETHING LIKE IT	Angelina Jolie Edward Burns	PG-13
38		18		BIG FAT LIAR	Frankia Muniz Amanda Banes	PG

Jim Carrey 2000 PG 24.98

1964 NR 9.98

Dors The Explorer 2002

NR 19.98

2002 NR 14.95

NR 14.99

Year in Video

Billboard & Merchandiser

SUPPLEMENT

For the first time ever, Billboard and Retail Merchandiser magazines partner to publish THE YEAR IN VIDEO - a special supplement to appear simultaneously in both publications. We take an indepth look at the video market, trends, and top stories of 2002. We recap the top titles and companies of the year as well as explore DVD's market penetration and its explosive arowth at retail.

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Ann Chaltovitz, National Director of Sound Recordings, AFTER (USA)
Fed Cohen, VP Digital Development & Distribution, EMI Recorded Music (USA)
Laurent Fiscal, Managing Director, VirginiMega (Finance)
The Catella Sea, Director, Managing Managiner, Vahool (USA)
Laurent Fiscal, Managing Director, VirginiMega (Finance)
Director, Sea, Director, Managing Managiner, Vahool (USA)
Third seath Sea, Director, Managiner, Sea, Catella (USA)
Cuthissan Ho, SVP, Essimiess Development, Faith (Japan)
Courtiney Holl, Head of New Media, Interscope Geffen A&M Records (USA)
Paul Jessop, CTO, IFPI (UIK)
Visuuke Kanda, President, DoCAMo innode Europe (Japan)
Marchaman, SVP Media & Access, Tiscall (taly)
Gary McClarman, Director & Chair of New Strategies Sub-Committee, MMF (UIK)
Alam McClarde, President, CCO, Mastchett (USA)
Jake Challey, Managiner, Managiner,



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INTERNATIONAL

Spanish Gov't Makes Piracy Vow

Administration Promises Tougher Measures: SGAE Poll Shows Who Buys Illegal CDs CDs never buy legal sound-carriers. Reminding the seminar that his

BY HOWELL LLEWELLYN

MADRID—The Spanish government has promised to tackle the issue of CD piracy head-on for the first time. announcing tough new measures that will take effect next April

Justice minister José María Michavila outlined the government's pronosals during a two-day international seminar titled "Fraud Against Intellectual Property," organized Nov 20-21 by Spain's authors and publishers' society, SGAE, A detailed survey into piracy that

the SGAE presented during the seminar claimed that slightly less than 23% of all CDs bought in Spain are nirated (not including domestic downloading), mainly through the widespread practice of street-selling burned CDs from blankets laid out on sidewalks. The survey claimed that 62% of people who buy illegal

Michavila told delegates that, effective April 28, 2003, a modification of Article 282 of Spain's criminal justice law doing away with the need for a prior complaint



fore acting against street sellers will be in force. The minister also said the penal code will be changed to include "aggravating circum-

stances," such as the use of minors or membership of a criminal organization. He said border control changes within the European Union from April I next year will make it easier to tackle CD niracy networks across national frontiers.

ministry had just inaugurated "fasttrack trials" for certain offenses that will mean swifter action against piracy, Michavila added that "this enidemic does not deserve the word 'piracy,' which has romantic connotations. We must explain to citizens

that buying an illegal record is not giving alms Ito the poor immigrants who sell the CDs1 but contributing to the exploitation of a human being. The networks that attack artistic creation are the same that control drugs, arms trafficking, and sexual exploitation." SGAE executive president Teddy

Bautista claims that 40 music-related businesses have closed in Spain this year because of piracy. He says copyright generates 1 billion euros (\$1 billion) a year in Spain, of which the SCAE administers 25% in terms of authors' rights. The SCAF-commissioned phone

survey polled 4,400 people between Oct. 22 and Nov. 4 through U.K.-based research company Millward Brown and Spain's Culture and Entertainment Research Center. It found that 1.5 million Spaniards bought illegal CDs-5% of the population between 15-70 years of age-and each of those purchased an average of 3.45 units each quarter, or 13.8 units a year. That is more than double the "legal" buyer. who acquires 1.6 units a quarter. Some 62% of the 1.5 million "illegals" never buy a legitimate CD.

The survey estimates that 20.7 million illegal CDs are sold in Spain per year (22.9% of all CDs). At the seminar. Bautista stressed that in 1998 just 23 million blank CDs were shinned in Spain. However, the fig. ure in 2001 was 138 million, with most of those used in street piracy or home downloading.

The survey confirmed the muchcoveted youth market to be the largest purchaser of illestal CDs, with 54% of pirated product buyers aged 15-24. In addition. 25,3% of buyers are aged 25-34. One in five (20.9%) of the aforementioned age group buy illegal CDs.

The report confirms that Spanish music suffers more from piracy than international repertoire. Spanishlanguage CDs account for 69.1% of all illegal sales, while English-language repertoire accounts for 28.6%. In the legal sales market, 56.3% of repertoire is in Spanish, 32.4% in English, and 11.3% is instrumental.

On the Top 10 illegal sales list between July and October, only one English-language album appeared. Eminem's The Eminem Show, at No. 10. The top three albums were all related to the CD-driven TV talent show Operación Triunfo.



many (WMG) had already racked double-platinum shipments for WEA artist Marius Müller-Westernhagen's new album, In den Wahnsinn (In the Madness) The album shipped in excess of 400,000 units and entered the German Media Control album chart at No. 1 in its first week of release. Pictured at the presentation of the double-platinum award in Hamburg, from left, are WMG president Bernd Dopp, Müller-Westernhagen, and WEA Germany GM Alexander Maurus

MTV's Hansen Makes Plans Prep Work For Next Year's EMAs Has Already Begun

BY GORDON MASSON LONDON-The 2002 edition of the

MTV Eurone Music Awards (EMA) is still receiving plenty of airtime around the planet, but that hasn't stopped the team behind the show from beginning preparations for next year's 10thanniversary event.

Since the first EMAs in Berlin in 1994, the show has visited Paris: London; Rotterdam, the Netherlands; Milan: Dublin: Stockholm: Frankfurt: and this year's host, Barcelona (Billboard, Nov. 30), Although next year's event is still the better part of 12 months away MTV Networks Europe president/CEO Brent Hansen says the short-list of cities is tightening, "We're down to two or three

cities," he says, adding only that southern Europe is not in the picture. "Planning starts liter-

ally the day you finish the show," he continues, "but apart from making sure that the venue is available and everything is sorted for the infrastructure, the real work starts about seven or eight months out ' This year's show was

the biggest EMA event to date, but Hansen says: "We're not necessarily looking to get bigger. There's obviously a certain threshold in terms of size that we need to do that set and get that kind of performance-based environment together, but we would go to a smaller venue . . . otherwise we'd get down to one venue and set in later years

Although he would not be drawn on next year's short-list of cities, Hansen hopes the 10th anniversary will herald something special. "Frankly, it's a complicated and difficult show to do, and I'm not sure how much I want to stretch the resources further than we do already, but I'd quite like to shake it up a bit as a format."

This year's show. Hansen comments, "was a tough one, and it was hard putting it together, but I was more than happy with the result. Answering criticism that this year's show was very U.S.-centric (of the 12 performing acts, only four were European). Hansen retorts: "To be honest. we get criticism whatever we do, and we have conversations ourselves about this. But I the U.S. I seems to be where the audience interest is for artists at the moment. We would like to have more European and British artists, but those are the artists that

our audiences throughout Europe

want to see—13 million people voted, so it's a pretty democratic process. He adds that MTV is vigorously lobbied by numercus cities keen to stage the awards show: "With Stockholm [in 20001, for instance, the government came to us because they thought it would be really important

for them and very prestidinus to do it Looking ahead to next

year's milestone show, he says: "I do like the idea of constantly moving Ithe location) around, although it makes it harder for us-there are a lot of things we have to reinvent each time because of that, but it's definitely worthwhile. The cities we have been to have really enjoyed having us as part of their calendar, and it's certainly helped give MTV's local channels opportunities that they can then build on. And the artists and the labels quite like the idea that it's somewhere different each year. We are justifiably proud of the EMAs, so we'd like to do something next year that is a good celebration of a property

that we are all very proud of."

Greece Is First To Adopt **EU Copyright Directive**

ATHENS-Greece has become the

first European Union (EU) member state to bring its local copyright laws in line with the EU Copyright Directive. All Ell territories will have to do the same by the end of this year The directive-which aims to establish an EU-wide internal market with fair market conditionsstrengthens local laws concerning certain aspects of copyright and related rights in the infor

mation society foresees technological measures for protection and civil penalties, and provides for the free movement of recordings released in any European territory throughout the EU.

Though Greece's 1993 copyright legislation addresses most of the issues in the directive, the implementation

of the EU ruling modernizes it, particularly concerning the use of intellectual works on the Internet, Peter Xanthopoulos, GM of legal and international affairs for Greek copyright/ collection agency AEPI, tells Billboard: "It does so by either expanding legal characterizations or by redefining legal terms in the local law. This means that leventually provisions for use of copyrighted material on the Internet will be common across the

Local industry players welcomed

the decision, particularly in respect of labels' rights regarding videoclips, Ion Stamboulis, GM for the Greece chapter of the International Federation of the Phonographic Industry. says, "Until now, we only had the right to be 'reasonably compensated' for the use of our videoclips. Under the new law, we now have the right to allow or forbid the use of our clips." Stamboulis explains

that under the previous legislation, Greek TV companies could broadcast videoclips but refuse to pay. Companies could be forced to file a lawsuit and wait for a court decision on what "reasonable compensation" would be. Severalcommercial stations

STAMBOULES have been benefiting from this loophole in the law, airing videoclips without paying. He notes, "It puts record companies in a stronger negotiating position vis-à-vis major TV stations. Both Stamboulis and Dionysia Kallinikou of the culture ministry's Copyright Organization believe the adoption of the directive paves the way for the future, especially with regard to the pending implementa-

tion of the EU Enforcement Directive. Kallinikou savs, 'This is extra moti-Union, giving Greek authors and vation for Greece to set an example."

BILLBOARD DECEMBER 7, 2002 www.biilboard.com

Billboard HITS OF THE WORLD.



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www.billboard.com BILLBOARD DECEMBER 7, 2002



EUROCHART

Eurocharts are compiled by Music & Media from the national singles and album sales charts of 18 Euronean countries



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Global

Music Pulse

Billboard's correspondents in Europe offer a look at notemarthy hard rock and metal acts making an impact on ty and talent " the international market.

ON TOP EPOM DOWN HINDER: Name Zealand's the D4 began the year picking up awards for its album 6twenty in its own backyard. Since then, it has hit the road across Furone play. ing some 200 dates, including the Reading and Glastonbury festivals No-nonsense power riffs, shouty

vocals, and hads of attitude recall the glory days of the Ramones and the Stooges, with a dash of AC/DC thrown in. On its European release on Infectious Records in the summer. 6twenty received rave reviews for its raw, high-octane rock songs about girls and partying, which chimed perfectly with a musical climate that has also seen the Strokes, the White Stripes, the Hives, and the Vines rise to prominence during the past year. The first single from the album. "Rockandroll Motherfucker." was released Nov. 25 in Europe and despite obvious difficulties with airplay, has only added to the group's rambunctious reputation. "It's a statement of intent," singer/guitarist Dion says. "It's who we are, and there's plenty more to come." MARCAPET WILD

REASONS TO BE CHEEREIN: Hundred Reasons came into the spotlight after hand members had sent out only three demo tapes. Within weeks, the group was supporting feisty Canadian rockers Kittie II K indie label Fierce Panda released the quintet's first EP, and as the band relentlessly built its reputation with live shows, Columbia Records came knocking. Its debut album, Ideas Above Our Station, was released to critical acclaim in May. It hit No. 6 on the U.K. album chart, driven by touring, pop radio airplay, and the band's appearance on the veteran British TV music showcase Top of the Pons. The band's musical style is an exciting British slant on such acts as At the Drive In. "Hundred Reasons have already delivered four top 40 singles and a top 10 album. Columbia U.K. senior marketing manager Jason Rackham notes. "We

are extremely proud to be associated with an act of such high integri-MATT DEAVES

SWEDEN'S HAMMER: Five years ago, when Hammerfall from Gothenhurd Sweden released its first album, the hand offered a fresh take on vintage heavy metal. MNW released Hammerfall's latest set Crimson Thumder at the end of October in Sweden and saw immediate success. "It's fun because they have two groups of fans: the 30-somethings who listened to Iron Maiden and Judas Priest and the 13-year-olds who like the melody and the metal," MNW promotions manager Andre Lindgren says, "They've recycled the best of the '80s' heavy metal with today's technology. CHARLES FERRO

THUNDERING ON: Saxon, one of the hands that spearheaded the new waw of metal in the 1970s, roars on in Germany and across Europe. Its latest album, Heavy Metal Thunder (SPV). features new versions of 13 classic tracks by the hand and a honus CD with five cuts recorded live in San Antonio earlier this year, plus a videoclip of the song "Killing Ground." A double-CD for the price of a single disc, the release is marketed as a collector's item. This year Saxon headlined all of Germany's major open-air festivals and has a major December date scheduled. In January 2003, a 10-city tour is slated for Germany Holland, Switzerland, Belgium, France, and the U.K. After 25 years in business, the band still benefits from "worldwide Saxon-mania." SPV managing director Manfred Schütz says, "We're pleased Ithat I there's no end in sight. Saxon tracks are evergreens. This band can't help it. They simply have to continue hitting their fans with powerful metal tracks. ELLIE WEINEDT

TAKING THE MEDICINE: Wilt is an Irish grunge-rock trio fronted by vocalist/guitarist Cormac Battle. Its second album, Mu Medicine (Mushroom Records), peaked at No. 15 on the Irish charts. Mushroom head of international marketing Alex Wall is confident of a wider breakthrough. He says, "With an already established fan base in Ireland and the U.K., Wilt wanted to focus further afield." Released throughout Europe on Play It Again Sam, the album has received strong support at retail and media. On the live front Wilt has toured with Sum 41 and Reel Big Fish and supported Idlewild in Europe, Musically, its sound favors the melodic power chords of Nirvana and Foo Fighters, with Battle's vocals reminiscent of Bob Mould's. The second single from My Medicine, "Understand," arrives in early January 2003.

NICK KELLY

Peermusic/Song Corp. Deal Welcomed

Bankruptcy Issues Settled, Canadian Songwriters Look Forward To Royalties

BY LARRY LeBLANC

TORONTO-Canadian songwriters have given a cautiously optimistic welcome to Peermusic Canada's acquisition of the publishing assets of bankrupt independent music group Song Corp. (Billboard, Nov. 30).

Peermusic Canada acquired the rights to more than 4,700 songs from Song Corp. effective Nov. 18, following a Nov. 1 ruling by Justice Spence of the Ontario Superior Court of Justice in Toronto. The deal positions Peermusic Canada (a division of Peermusic U.S.A.) as the leading player in Canadian music publishing. Previously, it owned only 200 Canadian copyrights. Peermusic Canada creative director Alex De Cartier says the deal will "likely double our income.

Songwriters affected by the deal are relieved that royalties will begin flowing again, controlled by a publisher with worldwide affiliations. "I had occasions where people wanted to take licenses out for my songs, but they couldn't find anyone to take a license out with," says Murray Mc-Lauchlan, who has 14 albums' worth of repertoire represented in the deal. There was no admin being done. I don't rely on royalties to make a living, but Inonperforming songwriters] like Dean McTaggart have been crushed by this bankruptcy.

"Alex has been pretty straight-up with me." says Brampton, Ontariobased McTaggart, represented by songs that have been covered by Wynonna, Terri Clark and Tina Arena "I hone I'm looking at a pretty serious chunk of money: They've got 16 songs, but they are all recorded songs that are making money. It can't be any worse than the place where my songs were."

St. John's, Newfoundland, songwriter Ron Hynes adds, "I'm glad it's Peermusic, because they're a reputable publisher." One of his songs in the catalog, "Sonny's Dream," has been recorded by more than 30 artists. including Emmylou Harris and Mary Black, Hynes adds, "I think I'm owed a lot of money."

Song Corp, went bankrupt in May 2001, owing \$8.2 million Canadian (\$5.2 million) to creditors. Peermusic Canada was the only contender for subsidiary Song Publishing's catalog, but the acquisition was held up until the Nov. 1 court approval.

One obstacle was a February 2001 five-vear worldwide deal for administration of Toronto film company Alliance Atlantis Communications' convrights (held by Song Publishing) with Sony/ATV Music in the U.S. In return for giving up its claim on the catalog. Sony/ATV was eventually granted numerous film scores-nurchased by Song Publishing from Alliance Atlantis-by Mintz & Partners, the Toronto-based accounting and consulting firm that Song Corp. named as trustee of the bankrupt estate. There were also legal motions by

songwriters seeking to regain control



of their publishing. In January, Spence ruled that Mintz could sell "published" works to a third party for the benefit of Song's creditors, provided the assignee guaranteed the payment of royalties as specified in the writer's publishing contract. However, in a landmark Canadian legal decision. Spence also ruled that unpublished copyrights would revert back to the songwriters, once Peermusic had been compensated for expenses. De Cartier says, "We got everything, with few exceptions."

Another legal action was brought by Canadian band the Tragically Hip. which contended that the consolidation of Roll Music (owned by former Song Corp. CEO Allan Gregg), which held co-publishing of 77 songs from its first five albums, with Song Publishing had violated a "band approval" clause in the act's management contract. During the proceedings, De Cartier and Peermusic Canada head of copyrights and royalties Neville Quinlan approached guitarist Rob Baker about handling the band's full catalog. Watching the lawyers doing legal gymnastics, we were all just exhausted," Quinlan recalls. "Alex and I asked Rob if the band hated publishers that much . . . Then we asked if they might want a publishing deal; they did. Peermusic Canada now co-publishes the band's first five albums and administers its subsequent catalog.

Some 100 former Song Publishing songwriters will soon receive their first royalty checks in two years, covering arrears up to December 2000, Following Song Corp.'s bankruptcy, Mintz & Partners had instructed rights bodies around the world to retain all royalties until disposition of the company's assets. Quinlan claims it will take a year to clear the administrative backlog: "It's a matter of chasing people down. We've already been in touch

with all of the sub-publishers. De Cartier encourages songwriters who have not yet contacted him to do so in order to be paid back royalites or make him familiar with their works. When you buy a publishing company. you're somewhat buying the names of songs on a piece of paper," he says. There are 4,700 songs, and I need to know about them all; I probably only have recorded copies of 1,000,"

Earlier this year, Montreal-based Unidisc Music scooped the recorded assets of Song Corp. This included Attic Music's 127 album masters by Canadian acts like Lee Arron and Teenade Head. Unidisc also has a full 10-album MWC catalog of the Stampeders and Daffodil Record titles by Crowbar. Fludd, and A Foot in Cold Water-all published by Peermusic Canada.

"Unidisc is the largest master owner of our song catalog," De Cartier says, "My plan is to reach out to them to exploit our catalog. There's an absolute value to Lee Aaron and Teenage Head catalogs. Not only is it good music, but it's also now coming into this very cool retro Canadian thing. I'm going to use a lot of it for film and television."

NEWSLINE...

The World Intellectual Property Organization (WIPO) has asked the International Music Managers Forum (IMMF), representing 11 national Music Managers Forum (MMF) groups, to participate in the work of its Copyright Law division. The IMMF will be involved as a non-governmental organization, alongside such other bodies as the International Federation of the Phonographic Industry, the International Federation of Musicians, and international authors association CISAC. IMMF chairman and MMF U.K. council member Peter Jenner says. "Recording artists have always been the last people to find out about changes in convright legislation, and they have never been consulted, merely wheeled out and given a script. The artists, through their managers, can now hope to be ahead of the game rather than responding to a fait accompli." TOM FERGUSON

Italy's indie labels, gathered in the town of Faenza for the sixth edition of the Meeting of Independent Labels Nov. 23 and 24, staged a four-minute. 33-second silent protest against the conditions afflicting the sector, to the accompaniment of John Cage's silent composition, "4'33," Meeting organizer Giordano Sangiorgi says, "The silence, which brought a noisy fair and meeting with over 10,000 visitors to a complete standstill, was to honor John Cage, as this year marks the 90th anniversary of his birth and the 10th anniversary of his death. land) to express the indies' collective anger at the Italian government, at collecting society SIAE, and at the majors. We criticize the government for failing to support the indies by lowering the 20% sales tax on records, we criticize SIAE for failing to help us, and we criticize the majors for trying to grab 100% of the world market and to make it entirely homogeneous."

Sony Music Europe (SME) and Sony Music have created a new joint post for long-serving U.K. senior VP John Aston. giving him Europe-wide sales responsibilities. As senior VP of Sony Music U.K. and Europe, London-based Aston now reports jointly to Sony Music U.K. chairman/CEO Rob Stringer and SME president Paul Burger, Aston first joined the company in 1968 (when it was CBS), subsequently leaving for Decca U.K. before rejoining in 1975. He was promoted from VP of sales at Sony Music U.K. to senior VP in 2001. Burger says, "It is important that he continues in his job within our U.K. company." Aston, he says, "is immensely respected throughout Sony Music Europe



and the industry in general, and our companies across the region will benefit from his ongoing operating experience." TOM FERCUSON

London-based online music retail/management firm Trust the DJ is expanding its radio syndication operation and opening a U.S. office after securing more than £1 million (\$1.57 million) in new financing. The funds were raised from venture-capital firms Bridges Community Ventures and Lynx Capital. "To get financing at this time is pretty fantastic-and I think it does show the progress we've made," CEO Lynn Cosgrave says. Building on its DJ management and bookings operation in the U.K., the company plans to open an office next year in New York to help manage its expanding roster of U.S. DJs.

Sony Music Entertainment Japan **Bows Copy-Protection System**

BY STEVE McCLURE TOKYO-Sony Music Entertainment Janan (SMEJ) introduced new copyprotection technology Nov. 20 that will enable music files to be copied onto personal computer hard drives in a way hat the label can control.

Besides regular CD-audio tracks (which are not playable on PCs), CDs encoded with Sony's new Label Gate format will include a secondary sound source of compressed audio files that can be played back on and copied to PCs. To do that, users have to obtain a decoding key via a dedicated Web site. While the first copy of a song can be made free of charge, users will be charged roughly 200 ven (\$1.63) for each ad-

ditional copy they make. Music data that has been copied to a PC's hard disk can be played back using proprietary playback software called Magiglip. Label Gate will also employ Sony's OpenMG X digitalrights-management system (Billboard Bulletin, Aug. 9), As a first step, all SMEJ five-inch CD singles will be released in the Label Gate format starting Jan. 22, 2003.

Logistics and fulfillment for the system will be handled by Label Gate, a Sony subsidiary that provides system operation, online billing, data storage, and distribution services for lananese labels operating download sites. Besides Sony, 16 Japanese labels

have a minority stake in Label Gate. In recent months, Avex, Warner Music Japan, Toshiba-EMI, and Universal Music Japan have all released copyprotected CDs. Sony, which has lagged behind other Japanese record companies in introducing copy-protection, says it is encouraging other labels to adopt the Label Gate technology

www.hiilheard.com

BPI

U.K. police seized some 8,000 items with an estimated street value of £250,000 (\$394,000) during a series of raids at the Barras market in Glasgow, Scotland. The illicit product included Robbie Williams' album Escapology-a few days

ahead of its U.K. release-as well as DVDs of the latest Harry Potter film, Harry Potter and the Chamber of Secrets, The Glasdow raids were ioint operations between police and investigators from the British Phonographic Industry (BPI), the Federation Against Copyright Theft, and the European Leisure & Software Publishers Assn. David Martin, director of the BPI's anti-piracy unit, says, "One-third of annual flegitimatel sales occur in November and December. Despite our best efforts to disrupt the sale of fakes at Barras market, the situation shows little sign of improving." LARS RRANDLE

A memorial evening has been scheduled for Jan. 31, 2003, at London's Abbey Road studios to mark the life and work of producer Gus Dudgeon, who diedalong with his wife, Sheila-in a car accident earlier this year (Billboard, Aug. 3). Dudgeon, 59, was best-known for his production work on 12 albums by Elton John: he also worked with Ten Years After, Michael Chapman, David Bowie, and the Bonzo Dog Band. The Gus Dudgeon Memorial Evening will include live music and speeches from artists and industry insiders who knew and worked with Dudgeon, whose career spanned more than 40 years. The evening, organized by U.K. trade body the Music Producers' Guild, will also oversee the launch of the charitable Gus Dudgeon Foundations, devoted to funding music and educational projects in his name. Dudgeon was a founding member of the guild. TOM EXPCUSOR

Danish Music Vet Deaner Opens New Chapter With ArtPeople

BY CHARLES FERRO

COPENHAGEN-Former Sony Music Denmark managing director Jan Degner's innovative new venture is already bearing fruit here, only three months after its launch. But the biggest successes notched by Degner's company. ArtPeople, in the first few weeks of its existence have not come

from the music sector. After Degner left Sony Denmark early this year, following Sony's restructuring of its Nordic operations in January (Billboard, Feb. 2), he began planning a new business concept that would combine music with other forms of entertainment. He unveiled the company Sept. 1. ArtPeople has three arms: record label MusicPeople: AP Booking, which books celebrities and politicians-or other luminariesfor lectures; and book-publishing/DVD unit People's Proce Although the official opening date

coincided with the music label's first release-rock act Aya's debut album.



Galaxy-it is the People's Press arm that has made the biggest immediate impact. Its first two publications, Album by Benn O. Holm and Det Genarasa Mannocka (The Cenerous Person) by Tor Nerretranders, have both topped the national best-sellers list.

I see real synergy between the three areas [of operation]," Degner savs. "After just a short time. I've discovered there's demand for this type of thing."

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On Nov. 11 Dat Conomica Mannacka was No. 1 on the Danish book retailers' best-sellers list: the publishing unit's first DVD release, a compilation of five stand-up comedy acts titled Det Æate Varer (The Real Thing), topped its own respective chart the same week. Album, released Sept. 15, had earlier caused a stir in publishing circles when it became the first book ever to be advertised on Danish TV.

Degner co-owns ArtPeople 50/50 with ad agency Wibroe Duckert & Partners, which trades as the People Group. The latter houses several joint-venture units under one roof specializing in such areas as film, advertising, information technology, and public relations. Degner's new offices are in the People Group's Copenhagen building. He says. "The modules within the group share networks and can call upon each other for special services."

Galaxy has shipped 4,000 units to date, according to Degner, and peaked at No. 35 on the official Danish charts. The act has been nominated in the New Talent category for the forthcoming P3 Awards, organized by the Danish Broadcasting Corp. (DR) top 40 radio station. Winners of the annual awards, scheduled for Dec. 5, are decided by public votes.

One of the quirkier projects to emerge from the new company is Hieme Sange (Brain Songs), an album by Verdens Farligeste Dyr (the World's Most Dangerous Animal). The album of cabaret-style rock ballads, released Oct. 21 features medical researcher Peter Madsen backed by local rock musicians. Degner says the release is tied in with a series of lectures by Madsen, complemented by a slide show and music.

The label is also working with DR on a compilation soundtrack for an upcoming TV series that follows Danish postwar history through the 1970s. Distribution is handled by GDC, which distributes most major labels here from its central hub in the Copenhagen suburb of Herley.

Overseas, Degner says, "I'll tap into the international network I've built up. including a lot of former Sony people who've started indie labels or other ventures. We also plan to represent some indies here in the future, I envision us as a mid-level outfit, fitting in between the indies and the majors. And if any of the majors decide they don't want to waste time with an office in Copenhaden they can use us "

One further sector the company is looking into is concert booking, following the recent bankruptcy of Rock On, formerly one of the country's three major promoters (PDH and ICO being the other two) "We will explore new areas as the business develops. Degner says.

In addition to Degner and creative director Jakob Qvist, ArtPeople has six full-time staffers, plus three freelancers concentrating on MusicPeople sales and promotion.

New Head Of Warner Norway Makes Local A&R A Priority

OSLO-Fred Engh, recently anpointed GM of Warner Music Norway (WMN), is looking to place a greater emphasis on local A&R to take the company forward.

Former marketing manager Engh was confirmed at the helm of the Oslo-based Warner Music International (WMI) affiliate Oct. 29. He replaced managing director Mats Nilsson, who left the company in June, when WMI restructured its Scandinavian operations. Nilsson is now GM of indie EVA Records Norway and an acting consultant for the International Federation of the Phonographic Industry (IFPI) in Norway. Since Nilsson's departure, Engh had been heading the Norwegian company in tandem with financial

controller Øyvind Larssen, both reporting directly to Londonbased executive VP of Warner Music Europe Gero Caccia, Larssen now reports to Engh. who continues to report

to Caccia Engh tells Billboard that his first

priority is to strengthen Warner's Norwegian repertoire. but he adds that increasing market share is another key target, "Though it will be a tough challenge, it's certainly not impossible," he says. "It all depends on placing

'Fred Engh has your bets right." According to Caca long and succia, "Over the past cessful career in few months, we have had the opporthe Norwegian tunity to assess both changes in the music business. local market and the structure of our and I am concompany in Norfident he will way. Fred Engh has a long and successstrenathen our ful career in the Norwegian music presence in this business, and I am important confident he will strengthen our territory.'

portant territory." -GERO CACCIA, WARNER MUSIC EUROPE Engh began his industry career at

year. He kept both jobs until

1995, when he relinquished his

A&R responsibilities.

presence in this im-

PolyGram in Norway in 1980, moving over to worked together in 1986 at Poly-WMN with Nilsson in 1987, when Gram, I know him as an excellent it was launched by WMI. At that point, Engh was marketing manager but took on additional responsibility for A&R later that

cluded two best-selling acts singer/songwriter Anne-Grethe Preus and pop band September When, whose five albums to date have sold a total of 350,000 conies in Norway. Engh says, "We have a lot of local productions which are going really well, with very prom-

ising artists, such as soul diva Noora, folk-rock band Gatewhose album topped the Norwegian chart the same week it came out-rock act Big Bang, and jazz 'reinventors' Jaga Jazzist, who have received acclaim all over Europe. And Ithere is an abundance of impressive international artists. It should be possible to do very well

"No one has taken my place as marketing manager," he adds, "so I look forward to keening busy in that job as well, at least for a while, If everything runs smoothly and we can generate sufficient cash

flow in the time to come, we might he looking for someone to take over but as vet there are no plans for that.

According to fig-

ures from the IFPL

the Norwegian mu-

sic market was down almost 6% in value during the first six months of 2002. compared with the same period in 2001: annual figures for last year showed a fall in value of 4.9% While acknowledging that this has been a rough year for the record industry. Engh strongly denies that there will be any reduction in staffers at WMN in the foreseeable future. He

ing whatsoever." Universal Music Norway GM Petter

says, "No cuts, no re-

structuring-noth-

Singsaas says Engh's appointment is a positive move for Warner Music, "Fred Engh has staved with the company for a very long time. he comments "Al. though we only

marketing man, and he is fiercely loval. Engh is one of those people who genuinely likes everything from Warner and very little from anyone else. He should be a dream manager for any artist on the label, because he truly ap-In his A&R role, his signings in- preciates them."

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BILL ROARD DECEMBER 7, 2002

Thornton Inherits Slash's Studio

Actor's Musical Career Thriving In Ex-GNR Guitarist's Home Studio

BY CHRISTOPHER WALSH

Billy Bob Thornton has been busy. Since recording 2001's Private Radio (Lost Highway), he and a large cast of fellow musicians have cut 25 tracks for his next release, as well as a complete album of early to mid-1960s covers for later release, all in the Los Angeles home studio he inherited from its prior occupant, ex-Guns N' Roses (GNR) guitarist Slash.

I was looking for a house that had a studio," Thornton says, "I thought it was going to be a little home studio, so I would still have to record most everything someplace else, but at least it would be a place to work. Instead, we made Private Radio entirely there. We're pretty happy with it.

The studio's modified Trident 80B console was retained, explains engineer/producer Jim Mitchell. who worked extensively with GNR. as well as Slash and GNR bassist Duff McKagan

"It now has Uptown Automation on both the input and monitors, Mitchell says, "so it's 56 channels of automation, which is pretty good for a home studio." The studio also features two iZ Technologies RADAR 24 hard-disk recorders, allowing 48 tracks of 24-bit/96kHz recording. RADAR, Thornton says, was the

digital format that most closely matched the warmth of analog rec-



Mitchell adds, by Pro Tools HD. "Rilly really cares about the sound

as do I," Mitchell says. "At the time, we were trying to get something that sounded as close to analog as possible but falsol be able to fit 48 tracks in the machine room and have all the editing functions and ease that comes with a hard-disk recorder. We found that the RADAR was the best thing out there at the time, not just for the money but for sound quality. Pro Tools HD is great, and if you go 192kHz/24-bit, the Pro Tools HD will win. But we still do most of our stuff 24-bit/48k; at that [resolution], they're on a par, sonically,

Add an exquisite collection of vintage guitars, keyboards, amplifiers, drums, and racks of outboard comording, an attainment since equaled, pressors and EQ by Neve, API, and

Avalon Design, and it's clear that this is not the studio of a hobbyist. "I have to overcome that 'actor'

bag, even though I've played music my whole life," explains Thornton, who performed with Little Feat at an Oct. 14 concert celebrating the 25th anniversary of the band's live album, Waiting for Columbus, "We did do a couple of big tours, and we opened for Elvis Costello and Little Feat, so we've earned a certain degree of respect. I wanted that way more than selling records, in truth.

Thornton is joined on his current recordings by guitarist Randy Mitchell. Mike Finnegan on organ, and drummer Matt Laug, as well as Styx/ Damn Yankees guitarist Tommy Shaw, Muscle Shoals keyboardist/ producer Barry Beckett, and Little Feat guitarist Fred Tackett, "IProducer] Dan Lanois played guitar on two songs," Thornton adds, "We actually cut one at Dan's place. Warren Zevon has been here. We recorded two songs; Dwight Yoakam and I did one with him, and I'm going to be singing background on a few songs on Warren's new record."

The next album will be more rock'n'roll than the Nashville-influenced Private Radio, Thornton confides. "It's still Southern-flavored stuff but probably more representative of what we do. We're very proud of it. With movies and everything, I have to do it when I can. Fortunately, we've got the studio here."



Monitor

LA PHUNK: After four long days and nights-days spent running up and down the aisles of the Los Angeles Convention Center, nights visiting the local recording studios and manufacturer-sponsored concert events -a poolside lunch at the Sunset Marguis Hotel and Villas provided a suitable ending to the 113th Audio Engineering Society (AES) Convention, held Oct. 5-8.

The Sunset Marquis, however, is no typical West Hollywood celebrity hotenot. On the hotel's lower level the Studio at the Sunset Marquis is experiencing sizable growth, both in popularity and physical size. For its owner, composer/producer Jed Leiber, as well as the studio's clients-many of whom are hotel guests-the Studio at the Sunset Marquis is a valuable resource for producers, engineers, and artists whose schedules demand frequent travel to and from L.A.



After lunch, Leiber led a tour of one of L.A.'s funkier recording facilities, its low-key privacy just one aspect of its appeal. Equipped with a Euphonix CS 3000 console and Pro Tools MIXplus system, the George Augspurger-designed facility recently hosted Ozzy Osbourne, Leiber notes, "He was in with Tony Iommi Leiber explains of the Black Sabbath bandmates. "Tony came in to play him some new songs. Jet Li's new Warner Bros. film is in now

Originally constructed for its owner's personal use, the Studio has been a commercial facility for the past four years. Its growing notoriety, and the corresponding effect on availability, led Leiber to expand into a second room, History, however, repeats itself. "I go into whatever room is not booked," Leiber says, "Fortunately and unfortunately, they're both booked. But I'm looking forward to going back: I'm starting a new project in January."

Emblematic of the age in which a recording studio is an important amenity in a Los Angeles hotel-an age marked by tight production schedules and finite recording budgets-the Studio is also outfitted with DigiStudio, Pro Tools manufacturer Digidesign's implementation of San Francisco-based Rocket Network's global production network, Rocket Network allows simultaneous, multiuser access to files that are immediately updated as participants post sessions to the company's secure servers, allowing collaboration, remote monitoring, and storage

(Studio Monitor, Feb. 9). DigiStudio was critical for a recent album project involving both Leiber and the Studio: John Oates' Phunk Shui. Oates, also in attendance at the Sunset Marquis, recently recalled the Phunk Shui sessions, which took place in three far-flung studios, during his current tour with Hall & Oates, "We had a very tight time schedule and a small budget," Oates explains, "so we felt like we had to work as efficiently as possible. We left the Hall & Oates studio IA-Pawling Studiosl in upstate New York with our basic tracks on two hard drives, one for led and one for myself, and went to Aspen, Colo, I wanted to do my vocals and some guitar overdubs there. Then Jed went back to his L.A. studio and started doing editing and keyboard overdubs

"I was continuing to sing in Aspen. in contact with Jed. via Rocket, to his studio." Oates continues. "He would send keyboard work and/or edits that he had done, and I was sending him lead and background vocals so he could listen to what I was doing and make sure the chord changes and the harmonic inversions and things that he was putting down were working with the backgrounds that I was doing. We did that for about a week. back and forth. It really couldn't have happened unless we did that."

Leiber adds, "Then he flew to L.A. to hear the finals on everything and sign off on it. Then we sent the files to New York to Pete Moshay, who mixed the album

"I was really intrigued by the technology and possibilities for collaboration," Leiber continues, "Tom Fritze, the chief engineer at my studio, brought it to my attention. I was a little skeptical when I spoke with John about the logistics of the project. Rocket seemed like a great way of facilitating the tight schedule we had, if it would work, It worked like a charm

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COMSOLE(SYDAMIS)	SSL 4000 G	Reve VR72	Marrison Series Twelve	Neve VR72	22T 4000 C+
RECORDER(S)	Pro Tools	Studer AXZI/Pro Tools	Radar It/Pro Tools	Studer ASZ7/Pre Tools	Pre Teels
MEDIUM	Pro Teols	Ocontogy 455	Rador E/Pro Teols	Deantegy 400	Pre York
MASTIRING (Lucation) Engineer	BERNIE GRUNDMAN (Los Angeles) Bruen Gurdner	BERME GRUNDMAN (Los Angelos) Berere Grondman	WORKSTATION (Noshydle, 19) Marty Williams	BERNIE CRUNOMAN (Las Angeles) Bernie Grundman	STERLING SOUND (New York) George Marine
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BILLBOARD MAGAZINE

Music &



Showbiz

GETTING SOME MO'JOE: Fat Joe is not afraid to tell it like it is. Although he is enjoying careers in music and film, he has these words of advice for any music artist who wants to cross over into the movies: "Acting is harder than it seems. It's a lot more time-consuming, and you have to take a lot more orders from people. When you have a director, whatever he says goes."



The Bronx, N.Y., native has appeared in several movies, but his latest film, Universal Pictures' Empire, is undoubtedly his best so far. Opening Friday (6), the film-in which Fat Joe plays a thug -is a cautionary tale about drug deal ing and the gangster lifestyle. Set pri-marily in the Bronx, the movie has a few plot twists that make it an atypical gangster flick. The film's stars include John Leguizamo, Denise Richards, Isabella Rossellini, Sonia Braga, and Treach from Naughty by Nature.

Empire-written and directed by Franc Reves-is also the first film from Arenas Entertainment, the Universal-backed company that is the first major film studio focused on the Latino culture.

Fat loe (whose real name is Inc Crack) is proud of his Puerto Rican heritage, "Latinos are really underrepresented in film and TV. I'd just

like to be able to be part of the cause that's about representing our people. I actually turned down the movie Shaft to do Empire. I was honored to do this movie, not just because the director is Latino but also because of working with a cast that [includes] John Leguizamo and Treach." He adds with a laugh, "You can't

have a movie about the Bronx and not have Fat Joe in it." When asked if he worries about being typecast as a thug or gangster.

he says, "I want to play a taxi driver or a school teacher or more positive role models. But sometimes you have to go where the good projects are." Fat Joe adds that rappers usually

get outlaw roles because of the thug lifestyle they often talk about in their music. "We're definitely cast in these roles because of the music. It's easier to sell the movie with an image people already know."

With Fat Joe's new album, Loualty (Terror Squad/Atlantic), being released around the same time as Empire, he says that juggling promotion of the two projects is a lesson in prioritizing, "My music career will always be first and foremost. But I'm not shy about promoting a movie which I think is excellent

IN BRIEF: An Evening With the Dixie Chicks, the country trio's first new primetime TV concert special in two years, will be telecast Dec. 10 on NBC. In other NBC programming news, Ashanti is the latest artist to play a '60s pop star on the network's retro drama American Dreams (Billboard, Oct. 26). Ashanti will play Dionne Warwick and perform "Walk on By" in an episode premiering Dec. 15... Sharon Osbourne, wife/manager of Ozzy Osbourne, has inked a deal with Telepictures Productions

to host her own talk show, which is

expected to launch in fall 2003.

Scott Shannon, PD/morning host of adult top 40 WPLJ New York, will be inducted into the National Assn. of Broadcasters (NAR) Hall of Fame April 8, 2003, during the NAB conference, Shannon is also nominated for the National Radio Hall of Fame (NRHF) award in the local or regionalactive category. American Country Countdown host/producer Bob Kingsley and Gospel Traxx host/producer Walt "Baby" Love are among those who received NRHF nods in the network or syndicated-active category

.. St. Louis sister stations WRTH (adult standards) and WIL (country) name Greg Mozingo PD. He was PD of country WGKX Memphis. Compiled by Carla Hay.

board

THE MOST-PLAYED CLIPS AS MONITORED BY NIELSEN BROADCAST DATA SYSTEMS New Ons" ere reported by the networks (not by Nielsen BDS) for the week shead

For week ending NOVEMBER 24, 2002



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BILLBOARD DECEMBER 7, 2002

THE REVIEWS ARE IN...

"We don't need a weekly map in the music business as we have Billboard as our guide, our bible, our informational highway" Alex Hodges, Executive VP, House of Blues Concerts

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BANNAN THE BUILTS

A LOOK BEHIND THIS WEEK'S CHART ACTION

Over The



Counter

POP GOES THE COUNTRY: Shania Twain days her fans more for their money with two CDs for the price of one, and her fans rewarded her in kind with the second-largest sales week of 2002. Opening at 874,000 units. Twain's UP! falls shy of the 1.3 million that The Eminem Show had in its first complete sales week, but heats the 809,000 that Eminem moved in the following week.

With the voiley. Twain rewrites Nielsen SoundScan's record books, breaking the high mark for a country female solo act set just six weeks ago when Faith Hill cantured The Billboard 200 with 472,000 (Billboard, Nov. 2). I/P/ also vields the biggest SoundScan week for a country act other than Garth Brooks, a distinction Dixie Chicks earned less than three months ago when their latest began with 780,000 (Billboard, Sept. 14).

Twain's previous high came during Christmas week of 1999, when Come on Overbolstered by a version comprising pop mixes-moved 355,000 copies. Remarkably, the 1997 title was into its third holiday selling season at the time it hit that number. Overall, Come on Over has sold 14.4 million to date, more than any other album since SoundScan began tracking sales in 1991. This week, it leaps 12-6 on Top Pop Catalog Albums (un 83%), the highest-ranked non-Christmas title on this issue's catalog chart.

The CD version of UP! includes two discs. one of country mixes, the other with the same songs wrapped in pop mixes, for a \$19.98 list.



with a \$9.84 sale price, while Kmart and Target Stores also dipped under \$10. Not sur-

prisingly, more than 80% of Twain's first-week sales come from mass merchants A fixturing problem prevented Mercury

from packaging Twain's two mixes together in a cassette package, so the label opted to offer separate country and pop tapes. Combined, the two taped versions shipped

fewer than 100,000 units, with the country set accounting for at least 60,000 of those. That one moves 8,000 units on Nielsen SoundScan, good for No. 23 on Top Country Albums and No. 189 on The Billboard 200.

SO SPECIAL: Special editions account for four of the big spikes on The Billboard 200, with the higgest going to Celine Dion, who garners the Pacesetter cun as her sales more than double (121-56, up 111%). Jumping on board with their own lim-

ited editions are Puddie of Mudd (60-43. up 38%). No Doubt (67-50 un 44%), and Korn (138-105, un 33%). Each of the four adds videoclins and/



Audioslave begins with 162,000 (No. 7). That's down from the 430,000-unit start that gave predecessor Rage Against the Machine its last No. 1 in 1999 but matches the opener of its other root's last chart-topper, Soundgarden's Superunknown in 1994, Mudvayne also rocks at No. 17 with 79,000 units; the best week by either of its prior albums was 19,500.

REST OF THE STORY: While Shania Twain has her best week ever, other new entries find key artists losing ground from past accomplishments. Ja Rule-whose last two albums bowed at No. 1 on The Billhoard 200, the more recent at 361,000 units in October of last year-opens at No. 4 with 238,000. Matchbox Twenty. which started with 366,000 when its last album came out in May 2000 (No. 3), has to settle for 178,000 as it opens at No. 6. Toni Braxton, who howed at No. 2 with 199 000 in May 2000, does 98,000 (No. 13), Not exactly what Santa was looking for.

The calendar makes the numbers look even more dreary than they are, as album units are down 32% from where they were in the same week last year. The decline is exaggerated because Thanksgiving arrived a week earlier in 2001 so this issue's charts are competing with one of last year's biggest-selling frames. Conversely, when Easter arrived two weeks earlier than it did last year, it gave the artificial annearance of an increase over same-week sales. What will be meaningful is to compare sales from next issue's charts with Thanksgiving's 2001 stanza.

Sure to be key in the holiday parade is Now II, which starts at No. 2 with 316,000 units. That's more than the hits compilation series' last edition did when it opened with 288,000 in the Billboard dated Aug. 10 but less than the 419,000 that kicked off Now 9 in this year's April 6 issue.

Meanwhile, corks will pop at Universal Music & Video Distribution, which owns each of the top five on The Billboard 200, the first such monopoly since BMG Distribution swept the top five in the Billboard dated Nov. 6, 1999, and the top six a week earlier.

Singles Minded



WORK NEVER STOPS: Maintaining her lead at the ton of the Hot R&B/Hin-Hop Singles & Tracks chart for a third consecutive week. Missy "Misdemeanor" Elliott's "Work it" tacks on another 15 million audience impressions. bringing her total to 75.4 million. The single now sets the all-time R&B airplay record, besting the 73.8 million impressions Ashanti's "Foolish" posted in the April 20 issue.

The largest gain in airplay on R&B/Hip-Hop Singles & Tracks is made by 2Pac's "Thugz Mansion," his 13th nosthumous appearance on the chart. "Thugz" gains 8.7 million audience impressions for a total of 21.8 million listeners and climbs 32-21 on Singles & Tracks, 2Pac extends his mark for the most posthumous appearances on the chart, not exactly a record one would strive to beat.

BEAUTIFUL MUSIC: Christina Aguilera's "Beautiful" jumps 15-9 on Ton 40 Tracks in its third chart week, becoming only the second song this year to reach the top 10 of that chart in that short amount of time. The other, Eminem's "Lose Yourself," also made it in three weeks and is now spending its sixth week at No. 1

Only one song made the top 10 of Top 40 Tracks in less time during the chart's four-year history: Janet



"All for You. which hit No. 10 in its second week. "Alf" eventually made it to No. 1 as did four of the other nine tracks that made the ton

Jackson's

10 in three weeks (including "Lose Yourself") On the Hot 100, "Beautiful" earns Greatest Gainer/Airplay honors and zooms 39-22. It's Aguilera's fastest-climbing solo track since her 1999 maiden chart single, "Genie in a Bottle." Unlike "Genie." which had the added nush un the chart of a ton five-selling single, "Beautiful" has made its quick ascent solely on radio play.

SUNDAY BEST: With Hot Shot Debut honors, Randy Travis posts his highest opener on Hot Country Singles & Tracks in nearly five years as "Three Wooden Crosses" bows at No. 52. It is Travis' highest debut since "Out of My Bones" arrived at No. 39 in the March 7. 1998, issue. A striking parable of redemption. Crosses" is the lead single from Rise and Shime, Travis' second Christian set. It's being worked to country stations by the Nashvillebased Warner Bros. Christian division.

Once a year-round component of country playlists, religious fare is now largely limited to Christmas material on modern-day country stations, which likely contributed to the timing



of Travis' release. Hot Country Singles & Tracks most recently saw a title from a Christian alhum during the 2001 holiday

season, when Newsong's "The Christmas Shoes" rose to No. 31

The fact that Travis' single claims 260 detections with spins at 74 monitored stations indicates more than a casual interest on the part of country programmers. Outside the chart's ton 40. "Crosses" is one of only four titles to he heard at more than 70. The others are Jessica Andrews' No. 55 start with "There's More to Me Than You" (79 stations) and a pair of tracks from Shania Twain's UP! at No. 58 and No. 60 (72 and 71 stations, respectively).

SLEIGH BELLS JINGLING: With more than a dozen stations in the format switching to all-Christmas in the past week (and many more expected nost-Thanksgiving), the bullet count on the Adult Contemporary chart takes a dive, from 12 last issue to seven, Since the songs taking the biggest hit in spins were the most-played songs on each of the stations that have flipped to vuletide tunes, the top of the chart is extremely soft. The first bulleted record is "Landslide" by Dixie Chicks at No. 14. Eleven of the 13 records ranked above "Landslide" post triple-digit spin losses. Phil Collins' "Can't Stop Loving You" takes the higgest drop (364 snins) and falls from No. 1, opening a path

for Faith Hill to return to the top with "Cry" (minus 100 spins) after a one-week retreat. Our chart policy regarding holiday songs remains the same as it was the past two years: Only newly released tracks are eligible to chart on The Billboard Hot 100. Hot R&B/Hip-Hop Singles & Tracks, Hot Country Singles & Tracks, and all airplay-only charts.

TURN THE PAGE: This issue marks the first week of the 2003 chart year for all Billboard charts. Some 2002 chart champions will be honored Dec. 9 at the Billboard Music Awards, to be held at the MGM Grand Arena in Las Vegas and aired on Fox at 8 p.m. ET (see stories, pages 4 and 20), Complete 2002 artist, title, and label rankings will appear in our Year in Music issue, dated Dec. 28.

Billboard THE BILLBOARD 200

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+	Lucky Day	SHAGGY	М.	4 39		31	KENNY G • Wishes			
4		BIG SARD TORISTANCA (IS NI COL	Ш	1		32		M	8 6	1
_	Weathered	CREED A'S	10	3 73		1	CRAIG DAVID Slicker Than Your Average		HEW	į
	A Resh Of Slood To The Head	COLDPLAY OMTEL KING IS BUT BE	13	2 72		33	ALAN JACKSON AND TRANSPORT FINE TO SHE	100	4 5	
	Loyetty	FAT JOE TEMOS SOMO-STANTIC EMMY/NE/S/2.MYS/SH		1		5	RASCAL FLATTS Melt UNC 1-10-21 THE LANCOUTCOLISTED	1	5 1	
	Chetto Heisman		7	6 -		8	JOSH GROBAN ≜ ² Josh Grobas	5 00	2 4	î
	Lizzie McGuire	SOUNDTRACK BURNAYETA BURNAMAZ DENNY (12 8-0)8	10	2 92		S	PEARL JAM Rise Act	- 13	1	
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	Cash Money Records Platinum Hits Volume One	VARIOUS ARTISTS	1	NEW	0	6	PINK & Missuedartoed	-	3 3	3
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1	Harry Potter And The Chamber Of Secrets	SOUNDTRACK	2	1 -	89	1	KENNY CHESNEY A No Shors, No Shirt, No Problems	- 51	7 2	3
7	Wait For Me	SUSAN TEDESCHI	63	NEW	90	30	PHIL COLLINS Testify	- 13	10 -	2
+	Bounce	BON JOYI	27	1 64	១	-	S: GREATEST GAINER S	100	+	
+	By The Way	RED HOT CHILI PEPPERS A	10	9 82		23	VARIOUS ARTISTS To case of the Country Vol. 2 Totally Country Vol. 2	1 4	13 3	
+	Theg World Order	BONE THUGS-N-HARMONY		2 30		9	PUDDLE OF MUDD A' Come Closes	. 100	0 8	
+	The Spirit Room	MICHELLE BRANCH &		0 88		1	ALAN JACKSON A' Drive	100	6 2	
-	iry Gotti Presents The Remixes	VARIOUS ARTISTS MURICARCICE AND EDITION COME TO BE		7 24		41	TONY BENNETT & K.D. LANG A Wonderful World	- 100	2 4	
-		MUNICIPACION JAMES HISTORY DE SERVICION		_			NPMCOLONIA BISACPO (EPB IG 19 B)	- 100	Z 4	
4	Greatest Hits	MARTINA MCBRIDE A REA SASSOCIATE RELEGISTRATES	iii.	8 58		7	GOOD CHARLOTTE • The Young And The Hopeless landed machinisms. VARIOUS ARTISTS WOW Christman	- 860	-1-	Г
4	The Rising	BRUCE SPRINGSTEEN A		00 87			WORDSMI DAG PROVIDENT REPRINAMEN BROS OF MI COL	· M	6 7	
	Songs For The Deaf	QUEENS OF THE STONE AGE	10	7 98		26	SEAN PAUL DISTRICTOR DESIGNAS OF 1912 VIII	16	- 66	
_	it Won't Se Christmas Without You	BROOKS & DUNN		188	99	3	U2 The Best Of 1990-2000 & B-Sides		7 3	

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2 WKS. ABD	ARTIST THE MARRIET & NUMBER/DISTRIBUTING LABEL	PEAK	THIS WEEK	AST WEEK	WKS AED		ARTIST THE TREE THE AND THE AN	PEAK
93	JAMES TAYLOR ▲ October ficad	4	151		9	H	HIPASSIC S Power In Numbers	15
100 100	OSCAMBLE ASSECUTE (12 BIL 1971 SIN SOUNDTACK & 6 UST INSTRUMENTACK A 10 BIL 1971 SIN UST INSTRUMENTACY (12 BIL 1980 O Brother, Where Art Thou?	1	152	160 1	24	9	WITHOUSE MAIN 14 M CD AND 15 M	9
83 66	SYSTEM OF A DOWN A Toxicity	1	1 33		-6	4	HILARY DUFF Santa Clause Lane	153
74	AMBCANCK IMBA ADB" DBJ IU N I S I SB	17	154	152 1	10	ą.	SCARFACE Greatest Hits	40
- 100	CLIPSE Lord William	4	185	148 1	-8	Щ	VARIOUS ARTISTS Disneymania: Superstar Artists Sing Disney Their Way!	61
69	\$18A FRAK 1410 - ARECULO23814381	1		148 1	34	ű.	MALE DISAST MICHIEL PIE CON	
128	KORN & Untpuchables addition of the Control of the	2	156	100	走		FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR Christmas With The Rat Pack (APROLED IN PROPERTY)	156
104 30	VANESSA CARLTON ▲ Bir Not Note dy ANY RESERVED CONTROL OF STUDY	5	157	143 1			3LW A Girl Can Mack	15
95	LEANN RIMES • Twisted Aegel	12	158	126	10	3	DAVE HOLLISTER Things in The Game Done Changed with the control of the Changed with the control of the control	10
38	DEBORAH COX The Morning After	38	159	151 1	37	9	NICKELBACK A Silver Side Up	2
78 E	STONE SOUR Stone Sour	46	160	176 2	00	3	VARIOUS ARTISTS A Windham Hill Christman	160
97 📆	LINKIN PARK [Reconstitution]	2	161	146 1	23	0	DAVE MATTHEWS BAND A Busted Stuff	1
56 0	SOUNDTRACK Brown Suger	16	162	16611	60	7	AEROSMITH ▲ D, Yeeh! Ultimate Aerosmith Hits	4
85	STEVIE WONDER The Deficitive Collection	35	163	93	- 8	-	VIVIAN GREEN Leve Story	93
96	JACK JOHNSON ▲ Brushfire Frinytales	34	144	135		g.	TRICK PONY De A Missing	61
70	SOUNDTRACK Friday After Next	114	165	156		ij.	SOUNDTRACK Din Another Day	156
	HOLLANDOO WITHINGS MICON				- 1	ü	VARMER BROS MORE HIS MICEL	1
* 1.5	LED ZEPPELIN Early Days & Latter Days: The Best Of Led Zeppelie Volume Den And Two	115	166	136 1			SOUNDTRACK Sweet Home Alebama	46
117	SHERYL CROW & C'moe. C'moe. C'moe.	2	167	141 1	D1		FIELD MOB From The Roate To The Tools	33
105	VARIOUS ARTISTS iWnrship: A Total Worship Experience	60	168	193	71	7	TRAVIS TRITT Strong Enough	27
81 123	LIL' FLIP Undeground Lageed Includes Control of Cont	12	169	100	38	78	JO DEE MESSINA A Joylul Noise	169
138	PLAY Play (EP)	74	170	149	12	3	SHAKIRA & Laeedry Service	3
45 (5	TABLE On Man	20	171	100	1	7	VARIOUS ARTISTS Bishop T.D. Jakes Presents: God's Landing Ladies	171
65	XZIBIT • Man vs Mischien	3	172	168 1	M	쁛	JUMPS All The Time to The World	B6
32	SUBCOLAMA MOST CHI (1) HI FQU MI THE WALLFLOWERS Red Letter Days.	132	373	103		ij.	BRIAN MCKNIGHT 1989-2002 From There To Here	62
- 80	MYTHSCOPT RESIDENT THE NECEST	1			- 1	쁔	MO10WN-8647945WWS-1179679-90	
120	GEORGE STRAIT MCA NAME OF IT 1920 OF ISS 1 IN	9	174	172	41	2	MUSIQ ● O(4.550; Secret 40.46:112 to 16.90 Justissen (Just Listen)	1 175
67	GERALD LEVERT The G Spot	9	175		18	ď	VARIOUS ARTISTS A Peccelel Christman 164 LHC 6054 LP RCDr	1,,,,
110	LAS KETCHUP A Las Ketchup swettown Chiama assucce its in according	65	176	190	95		SOUNDTRACK Shrek CREAMATING SOURS ACTIFIC DAY (12 50/19 bit)	28
118	THE VINES Highly Evilved	11	477	158	30	7	PETER GABRIEL Up	9
107	KENNY G ● Perodise	9	171	157	54	a l	MERCYME Spokes For	41
63	NICK CARTER New Or Never	17	179	1691	51	7	POD 4 Suellas	6
94	NAPPY ROOTS ▲ Wetermeloz, Chicher & Gritz	24	180	119	42	á	BOSTON Corporate America	42
121	THE WHITE STRIPES White Blood Cells	61	181	155 1	- 6	H	MONTGOMERY GENTRY My Taure	26
144 60	THIS MAN 2019 YO IN MI CO (M) MICHAEL W. SMITH Worship	20	182	162	- 10	H	COUNTRIES IN THE STORY INSPERIEUD OF SEPART SIN	S1
144	86 (AHCA 1605-70 AMA 111 95 17 16)	1	1		- 81	Ш	IAF CAT TIMEAMCATIS SECDI	
- 13	EPIC MINIO YES IN EQ COS	112	183	171	- 81		NEW FOUND GLORY ● Stochs and Stones	4
111	EVE ◆ Eve-elution	6	184	130	- 1		TOO SHORT What's My Favorite Worl?	38
147 10	LIFEHOUSE Stanley Climbial	7	188	154	25	I	OUR LADY PEACE • Gravity	9
w f	EDNITA NAZARIO Acestice Vel. 2	135	184	160	48	ø	UNCLE KRACKER No Stranger To Shame	43
84 =	SOUNDTRACK Spider-Man	8	187	147	13	0	VARIOUS ARTISTS Ludacris Presents Disturbing The Peace: Golden Grain	2
- 8	JOHN TESH Christmas Worzhip	137	633	760		7	VARIOUS ARTISTS Radio Dissery James Vol. 5	122
90	SADDRA CITY HONE MANS HAVINGS GIVES CO. SEC. Changes	8	133	180	4	H	SHANIA TWAIN Up! (Country Mixes)	189
68	LOUIS DEVITO NYC. Underground Party 5	48	190	167	22	H	MERCHE SAAMONIC INDICATE CASSITED TRICK DADDY Thug Holiday	6
	DEE VER INNERNALISCHAMM (19 NR CO	9	191	150		쁥	Thing Hotelay WILLIE NELSON & FRIENDS Store & Guitare	133
149	PATERSCOTT HOTHER 12 STONE SID					Щ	LOST HILLIANNEY LYCHARD HAS SECON	
114	LOS TIGRES DEL NORTE FORDOISA SINIS A 4 81 CO:	54	192	159	~	2	MARIO ● Mario	9
122	HEATHER HEADLEY This is Who I Am	38	193	183 1	40	Ø	MARK WILLS Greatest Hits MACHINE HIGH STATE STAT	140
91 (TRACY CHAPMAN Let It Ross	25	194	173	152	Di-	REBECCA LYNN HOWARD Forgive	29
69	TOM PETTY AND THE HEARTBREAKERS The Last DJ	9	195	174	46	ð	NICKEL CREEK This Side	15
108	PAUL SIMON The Paul Simon Collection: On My Way, Don't Know Where I'm Gold'	108	196	191	194	9	MERCYME Almost There	67
103	PLOETRY FLORING STRANGES CHARLETING HER CS:	19	197	170	46	8	ACCIDING AN EXPRESSION FROM CO. [M] THE USED The Used	166
43	ERIC CLAPTON Gae More Car, Que More Rider: Live On Tour 2001	43	198	105	78	8	JIMMY EAT WORLD & Jimmy Eat World	31
70	CANNAY CASH American N. The May County American N.	70	199	165 1		鬭	CAM'RON Come Name With Me	2
100	AMERICANI CET REGRAMM RECORPASSE (18 80 CO)	1	200		. 15		BOG A PELCACIOS ANN SICHIEF ISLAND (12 MINS 80)	109
157	AARON CARTER Another Earthquake an employee crass on SHAKIRA Grandes Exites	18	200	185	6/		ANNE MURRAY Country Croonia*	109
80 17	SHAKIRA Grandes Exitos Sine descus anti-ris al CO CO							

Billboard TOP JAZZ ALBUMS ... Billboard TOP CLASSICAL ALBUMS.

		Sales data con	Nielsen SoundScan
Š	U	ARTIST IMPRINT & NUMBER/DIST	
2	i	TONY BENNETT & K.D. LAI	NUMBER 1 112: 3 Weeks At Number 1 4G A Wondorful World
2		DIANA KRALL	Uve in Peris
3	Ē	NATALIE COLE	Ask A Weesen Who Knows
4		DIANA KRALL &	The Look Of Love
5	ε	STEVE TYRELL	This Time Of The Year
1	Œ	HARRY CONNICK, JR.	Songs I Haard
2	E	JANE MONHEIT	te The Sea
3		KARRIN ALLYSON	le Blue
,	Ē.	JOHN COLTRANE	A Love Supreme (Deluxe Editica)
7	1,1	BRANFORD MARSALIS QUA	RTET Footstops 01 Our Fathers
2	Ċ.	STEVE TYRELL	Standard Time
0		TONY BENNETT	Playse' With My Friends: Bennett Sings The Blues
3	4	CHARLIE HADEN WITH MIC	HAEL BRECKER American Dreams

The Last Concert

The Rodeo Eroded

Belly Of The Sun

Coltrana For Lovers

Large

Flastic

All I Go

Jest Chillin

Standing Tall Out Of The Stue

The Fecun Tree

ROSEMARY CLOONEY

TIN HAT TRIO 14

19 KEELY SMITH HARRY CONNICK, JR. CASSANDRA WILSON

PATRICIA BARBER

VARIOUS ARTISTS BRAD MEHLDAU

JOSHUA REDMAN

JOHN COLTRANE

SOLINOTRACK

NORAH JONES A KENNY G. KENNY G. BWB AL JARREAU

FOURPLAY

KEIKO MATSUI NORMAN BROWN

WILL DOWNING VARIOUS ARTISTS PIECES OF A DREAM MASQUE BONEY JAMES KIM WATERS VARIOUS ARTISTS

KIRK WHALUM

JOE SAMPLE

RUSS FREEMAN

VARIOUS ARTISTS

VARIOUS ARTISTS LEE RITENOUR BOB SALDWIN

DAVE HOLLAND BIG BAND

Billboard JA77 ALPLIAN

Nielsen

KKSF Smooth Juzz Samuler for AIDS Relief Volume 13

The Gospel According to Juzz - Chapter II

THE NE	LAST WE	1	ARTIST IMPRINT & NUMBER DISTRIBUTING LAR	Trile
•	2	8	ANDREA BOCELLI	ER 1 (22) 3 Weeks At Number 1 Southmento
2	2	Si.	RENEE FLEMING	Bel Canto
	6	a.i.	GLENN GOULD	State Of Wooder
6	6	2	CARRERAS-DOMINGO-PAVAROTTI	The Bost Of The 3 Tenors
	6	0	CECILIA BARTOLI	The Art Of Cecilia Barteli
6	6		YO-YO MA	Classic Yo-Yo
7	10	E	VARIOUS ARTISTS TI	ho Ultimata Relaxation Christmas Album
	7	81	PLACIDO DOMINGO	Secred Songs
	9	П	VANESSA-MAE	The Best Ol Vanessa-Mee
0	111	C, F	CHANTICLEER	Our American Journey
	- 11		PHILIP GLASS	Nagoyqutsi
	12		ANNE-SOPHIE MUTTER	Plays Seethoven Violin Concert
13	10	12	THE CAMBRIDGE SINGERS (RUTTER	Christmas Album
ø	10	1.5	VARIOUS ARTISTS	No. 1 Pieno Album

MURRAY PERAHIA

Sales data for Classical, New Age, and Kid Audio Nielsen SoundScan

lboard

		D GE
7	CHRISTMAS WITH PAVAROTTI	CUCIANO PRODUCTO
	HANDEL MESSIAH (HLTS.) LASHRANT	VARIOUS ARTISTS
	NUTCHACKER HIGHLIGHTS PETERBURES LANGINGER	OLA THE SHIP MODERN
	TOHAKOVSKY NUTCRACKER HIGHE DRECT SOURCE SPECIAL PROBLETS	ACHTS HONOUS ARTHUR
	20 CLASSICAL FAVORITES MARKEY	MANGUE APPETS
	CHRISTMAS PAVORETES BUITUR PO RCA IPPCIAL PRODUCTS	PS ORCHETTAL PROLUM
	TRADITIONAL CHRISTMAS CARCLS IN LANGUAGE STRONG PRODUCTS	MODERNIC CHARMING CHOO
	MOZART: SYMPHONY NOS. 48 8 MARKEY	41 YAROUS ARTISTS
	CLASSICAL RESTREPRICES CLASSICS FOR REMARKS	LAWTON MINISHTY
	NUTCRACKER SUITE ST GAR	NAMOUS ARROYS
	CLASSICAL MASTERPIECES	WANGES AFFECTS
	GERSHWIN AN AMERICAN IN PI	VIS WHINEADED

٠.		The Distriction	•
1		TOP CLASSICAL MIDI	INE
ı	r	ULTIMATE CLASSICAL CHRISTMAS SINY CLASSICAL	MARKET ARTEST
П	2	BARY MOZART MALI DEMIT	WANTED METER
П	6	CHRISTMAS AZNAGIOS DECEA AMERICAN CLASSICS GROUP	VANSOUS ARTIST
ч	4	A TENOP'S CHRISTMAS CARRING IN SORY CLASSICAL	OMERICO PRIMARIET
Ш	8	ANT OF SEGOVIA SE SERVICIAL GLOSICS (BOUP	AMORES SOCIO
ı	*	CHRISTMAS PESTIVAL SOCIOR POPU O MA VICTOR	RORETTA PERLI
П	7	50 GREATEST CLASSICS CLOSAR	VARIOUS ARTIST
		ESSENTIAL GUYEAR OLCCA SAMORBAE CLASSICS SHILLP	VARIOUS ARTIST
П	9	OPERA ALBUM ISM CLASSES MARIE.	WARRIED ARTHUR
1	}ø	ESSENTIAL BARDOUS DECCA SAMERSAL CLASSES UNION	MARRIED ARTEST
П	M	DISNEY'S BABY BEETHOVEN	WANTED ARREST

Chopin Etudes Op. 10/25

	TOP RE	DAODIO
	KIDZ BOP KIDS MANUA TE MINA	and sire
	KIDZ BOP KIDS AA/OR & TO HERE	MIST BOP CHIEFTHAS
	HELARY DUFF SARM VICTA MINICHAS	J REDIEV SANTA CLASSE LANE
	WALF DRING Y MOTES.	NA EXCELLENCES SHEET THE ROOM, THE RAIL
	VARIOUS ARTISTS WALL NEWLY MILES	GARRIE DRONGY JAMES VILL N
	KIDZ BOP KIDS AAZIRA 18 MMD	100 900
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	VARIOUS APTISTS.	DISAFY'S CHRETHMS CREATCHEN
	VARIOUS ARTISTS WESK FOR LITTLE PROPU	TORQUES HAVORITES (400 MANO TUBERFORM
	VARIOUS ARTISTS WALT BOXEY BOXES	MADIO HONEY HOLDAY JAMES
	WARROUS ARTISTS WALL DRIVET MISSEL	MICKEL CHRISTMAN ARY S
	WONDER KIDS MARKY 750	DIRECTIONS DIRECT CONC.
	VARIOUS ARTISTS BMG SPECIAL PROBUCTS	MEN'S SHACE PARTY
	VEGGIE TUNES IN MANUNC MANUCI	DISS AND LAMPY'S BURGAY BOXON. ICE STURIES
	JIM BRICKMAN MICHAEL INGRO	LIMIT SERVER & LIELANDES
Pø.	THE WIGGLES PRICE ETUDIOS SING	PURBOY PURBOY

BUSSELL WATSON ANDREA SOCELLIA Cieli Di Tesconi MARIO FRANGOULIS CHARLOTTE CHURCH LONDON SYMPHONY ORCHESTRA (WILLIAMS)

Billboard TOP CLASSICAL CROSSOVER

	9	E.	SARAH BRIGHTMAN •	Classic
8	10		RYUICHI SAKAMOTO	Cor
	8		BOND MINISTER CAMPILANOSTER CASTIC GROOF [M]	Bo
ю	11		YO-YO MA & THE SILK ROAD ENSEMBLE	Silk Road Journeys: Whee Strangers Mo
	7	Q.	DANIEL RODRIGUEZ	The Spirit Of Americ
ız	12		ANDRE RIEU	Dreamin
	14		JAMES GALWAY	Sony Of Hon
14	13		RUSSELL WATSON	The Voic
15		75	SARAH BRIGHTMAN	Enco

Billhoard TOP NEW AGE ALBUMS

	LAST WILK	1	ARTIST IMPRINT & NUMBER OF	estreuning label Title
6	1	178	VARIOUS ARTISTS	2 Weeks At Number 1 A Wiedhare Hill Christmas
2	3		VARIOUS ARTISTS	A Peaceful Christmas
	6	44	JIM BRICKMAN	Love Songs & Luitabires
	4		GEORGE WINSTON	Night Divides The Day: The Music Of The Doors
	5		VARIOUS ARTISTS	Pura Moods IV
6	8		LORIE LINE	Sharing The Season 4
	7		ENYA	Only Time-The Collection
	9	(1)	JIM BRICKMAN	Simple Things
	10	3,5	2002	Sacred Well
10	15	3	VARIOUS ARTISTS	The Best Of Celtic Christmas
ø	H		LORIE LINE	Heritage Callection Vol. 3
12	14	(1)	JOHANNES LINSTEAD	Guitarra Del Fuego
	12	100	SECRET GARDEN	Once In A Red Moon

The Power Of Love

A Thousand Sum

JOHN TESH

Bil	CEMI 200	SER 7		В	ECEN 20 illbc	BEF 02 ON		E	DE H	CEMI 200	SER 2	TOP INDEPENDENT ALBUMS
C THE REAL	LAST WITH		Sales sets compiled by Nielsen SoundScen Ties MPSENT A NUMBER/DISTRIBUTING LAREL	DATAMA.	UAST WEEK ZWKS, AGO	1	Sales date completed by Niceson SoundScan This IMPRINT & NUMBER/DISTRIBUTING LABEL	I		LAST WELK 2 WKS. ALCO		Sales data complete by Nielsen ARTIST SoundScan Ties IMPRINT A NUMBER/DISTRIBUTING LABE.
0	1 1	17	CHYP HOMER 1 GREATEST GUINER CHYP 4 Weeks At Number 1 VARIGUS ARTISTS & Now That's What I Call Christmes!	6	Mater	Ī	POTE NUMBER 1 / HOT SHOT DEBUT #11/1 1 Week At Number 1 EDNITA NAZARIO Acustico Vol. 2	1		1 _	2	### NUMBER 1 ### 2 Words At Number 1 JM JORSTON World Wooding Entertainment Property WWE Arthology Gouedradu
	2 2	11	MANNHEIM STEAMROLLER & Christmas Extraordinaire MANS-SIBERIAN ORCHESTRA & Ovistras Eve And Other Stories	2	3 11	1	S GREATEST GAINER S HILARY DUFF ENANTH AND WALT DELAY OF BLCS. Santa Clause Lane			2 2	3	LIL JON & THE EAST SIDE BOYZ Kings Of Crunk MEZITATION OF THE WAITH Shangri-La
8	9 20		CELINE DION & These Are Special Times BARBRA STREISAND & Christmas Memories	•	2 2	200	JOHN P. KEE & NEW LIFE Blessed By Association	1	,	HeW		HOT SHOT DEBUT SUSAN TEDESCHI Walt For Me
	12 11	100	SHANIA TWAIN SHANIA TWAIN SHANIA TWAIN VARIOUS ARTISTS The Time-Life Treasury Of Christmas	8	4 18	3	SELAH Rose Of Bethlehem JOE NICHOLS Man With A Memory	1		5 4	1	LOUIE DEVITO N.Y.C. Underground Perty 5 LOS TIGRES DEL NORTE La Reina Del Sur
6	28 -	67	HARKY CONNICK, JR. & When My Heart Finds Christmas CHARLOTTE CHURCH & Dream A Dream	(2)	9 6	10	OK GO OK GO THE DONNAS Spend The Night	1		5 3 1 A	13	BOSTON Corporate America NICKEL CREEK This Side
	5 18	8.63	SDAY CLASSICAL MINE FOR BOARDS ELVIS PRESLEY A KIA SPECIAL PRODUCTS MINE IS MICES KIA SPECIAL PRODUCTS MINE IS MICES	10	13 27		NICHOLE C. MULLEN Christmas in Black And White Wide Cole Britannia and Col. NICHOLE NORDEMAN Woven & Spun	1	?	9 15		VARIOUS ARTISTS Children Sing For Children: 25 Christman Songs
12	6 16	1	EMINEM a The Marshall Mathers LP STREET TRANSPORTED TO THE STREET	11	12 14		SIMPLE PLAN No Pads, No HelmetsJust Balls	9	4	15 17	10	DELBERT MCCLINTON Room To Breathe EVA CASSIDY Imagine
14	8 6	201	DIXIE CHICKS " Wide Open Spaces Monanthia association and a second (M)	6 3	20 26		BREAKING BENJAMIN Seturate AULIFORD THE CO.	1	п.	8	2 40	PRETENDERS Loose Screw DEFAULT • The Fallout
1 5	New 42	101	TIM MCGRAW A' Greatest Hits DUST THE TOWN THE SERVICE KENNY G A' Faith: A Holiday Album	15	8 5		SUCEPTI (18 CD) SUGARCULT SUGARCULT Stert Static Character steel and record OLGA TANON Sobrevivir Sobrevivir	1		11 7 18 18	4	DA HEADBUSSAZ Dat's How It Happen To'm 50 CENT Guess Who's Rack? Fact CUP SET 1984 CE-(H)
0			CARRESCOMMISCO-MANAGETT MERCLING: The Three Teners Christmas MARIAM CARRY A' Merry Christmas	17	5 1	7	BADLY DRAWN BOY Heve You Fed The Fish?		ı	12 10	-	SUGARCULT Start Static CTMC 00 2 00 12 0
19	20 49	Similar I	MARTINA MCBRIDE MARTINA MCBRIDE MARTINA MCBRIDE MROSSY White Christmas Bring CROSSY White Christmas	19	14 12		SWB NAMED RESULTS AND COL. Groovin'	1		13 8	aA.	DOLLY PARTON ALL TO SHOULD HERETED TRANSPLANTS Transplants
21	9 5	100	LINKIN PARK ** [Hybrid Theory] white the strong with		40 —	1	LIMITE Soy Ati LANGE LATER BRIDGE BRIDGE STEVE TYRELL DOLUMEN BRIDGE OF THE NO. COI	2		16 11	1	KHIA FEATURING DSD e Thug Misses onto Const Rossalhees size Co(e) VARIOUS ARTISTS Fat Music Volume VI: Uncontrollable Fatulence
23	14 12	Isa	DIXIE CHICKS ♠ THE BEATLES ♠ Projection of the beatles of the beatles THE BEATLES ♠ T	7	25 17 49 39	- 29	HEBICAP BILLIES TALIDIST CASACTOCIS Fash piles tile Ribbic Op blackel STATIC CHIESCORIA IN BUTTISH SMILEZ & SOUTHSTAR ANTICLES SISSION BRITISH ANTICLES SISSION BRITISH ANTICLES SISSION BRITISH ANTICLES SISSION BRITISH	0	4	20 12		CANIBUS Mic Club-Curriculum Mic Club-Curriculum VARIOUS ARTISTS Reggee Gold 2002
25	25 35 21 23		ANNE MURRAY SPACE THE CO. What A Wonderful Christmes ELVIS PRESEY ELVIS PRESEY ELVIS PRESEY White Christmes	24 25	18 28 35 —	19	THE HAPPY BOYS Dance Party (Like It's 2003) belond took on acc. RELIERT K. The Anetomy Of The Tongue in Cheek	2	1	21 21	0	THIEVERY CORPORATION The Richest Man in Babylon sections yet (M) SINEAD O'CONNOR Seen-Nos Nua
27	18 1 28 40	110 442	CREED "MADURE 1 2007 - 11 56/19 801 QUEEN GROUP 1 26/19 801 Greatest Hits Greatest Hits	27	28 35 22 24	100	MARIO FRANÇOULIS SOMETIMES I Dream TO BENEZIO DE PORTO DE	2		29 — 26 26	1	GOOSPEED YOU BLACK EMPEROR Yenqui U.X.O. CRASHILLI ROLDER HIS DE [H] INTERPOL LIMITERPOL LIMITERPOL LIMITERPOL Turn On The Bright Lights
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	5	ā	SANTANA A' ANSEA 1979	Shamon	18
	8		ELTON JOHN ISSUELVIN SENTENCE	Greates: Hits 1970-2002	22
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	1		U2 GUANG GROON OLANG HATERSCOPE	The Sest Of 1990-2000 & B-Sides	49
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	11.		BUCK HOWDY PRANCED AT	Skidadille!	-
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	3		ANDREA BOCELLI PHILPS CHRISTOPHICS IN CASSES GROUP	Sentimento	29
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ď.	19		FLEETWOOD MAC . REPRISE TYTE WARREN SINCE	The Very Best Of Fleetwood Mac	70

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	1		8 MILE	DIAZY 4000F WEEKSCOPE
Z	2		WORLD WRESTLING ENTERTAINMENT PRESENTS: WWW ANTHOLOGY (JIM JO	HINSTON) SANCE SOURCE RESURDS
	3	TO.	AMERICAN IDOL: GREATEST MOMENTS •	RCA BITE
	8	100	LIZZIE MCGUIRE	EUDHA VIETA BISTEANALT DIBNET
	5		HARRY POTTER AND THE CHAMBER OF SECRETS	ACLANTIC BEDYING
6	7	100	O BROTHER, WHERE ART THOU? A'	LOST HIS HAWKIYANERQURY 170000 (QUING
	8	74	BROWN SUGAR	FOX TOXON MO
8		Œ	FRIDAY AFTER NEXT	HOLLYWOOD 18257
	8	300	SPIDER-MAN A	POASPUMNING COLUMBIA BAUVISANO CHI
	10	Ю	DIE ANOTHER DAY	WWANIER BRICS 4854
	9	100	SWEET HOME ALABAMA	HOLLYWOOD 18336
12	11	723	SHREK A	DREAMWORKS ASSISTMENTERSCOPE
	12	00	MOULIN ROUGE A ²	INTERECOPE 4000
7		5	SPIRIT: STALLION OF THE CIMARRON	A&M 48999/WTUROCOP
	13		A WALK TO REMEMBER®	EPIC 8821
16	18	77.	DISNEY'S LILO & STITCH .	WALT DISPLEY BICOS
	18	27.	SCOOBY-DOO	LANDATLANTIC EMIGRAL
18	19		GREASE A'	POLYDOR/UNIVERSAL 829105-UMPG
	12		COYOTE UGLY A'	CURB 7870
	15	I'G	YU-GI-OHI: MUSIC TO DUEL BY	DREAMING/INS 400-400-11/TERSCOPE
20	21	FU	FRIDA	DECCA 4741351/AVVERSAL CLASSICS GROUP
2	20	00	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING .	REPRISE 461 SWIMMINGS BROS
3			EIGHT CRAZY NIGHTS	COLUMBIA ENDECES
	18		XXX•	UNIVERSAL 19099UARD
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e Chicke: Baso 16; CA 3; CCA 3; 6; INT 13; PCA 14; 22;	ment in resent with 25' society with off with 32
A40 16; AC 14; CS 5; CSS 2; H100 15; HA 13; HSS 48	-6-
eoffer EA 24	Kenny G: 8200 ts. 127: Cl 2, 1; HOL 2, 18; PCA 16; RSA 6
Mile RBA 43	66; HSS 7
ammy: EA 5, 16; AC 29: OS 11	Warren G: BA 61; RSH 62
Pandows DS 5; HSS 68	Pyter Gabriel: D200 177
AC 20105 II	BILL & Gloris Galtheri CC 16
m: DC 6: DS 21	larres Gallego CX11
sido Demingo: Cl. 4, 8; HOL 10; PCA 17	Geng Stam HSS 40; RBM 06; RS 60
Donnes: HS 8	Marvin Gayer RBC 25
Week RS 74	El Generali TSA 20
Downing: Q 9	Georgia Mass Choir: GA to
Drei RBC 24	
PTET P.DV. 24	Geto Boys: RBA 69 Ghostface Killah: MSS A7: RS 41
HIE: H100 72; HA 71; BA 21; RSH 22	
for RMS y8	Vince Gill: CS 30
ry Duff: 8200 153; HOL 23; HS 2	Ginumine: H100 48; HA 45; HSS 55; BA 13, 55; BBH 13,
le Durcali LA 48	RS 43, T40 32
hen & Squabble: HSS 26; RS 21	Glaselle: LA 51; LPS 18; LT 26; TSS 13

| Main: RE 15 Middemiasher* Elliett: Bijoo B; RBA 4; H100 2; HA HSS 17: BA 1; RBH 1; RP 1; RS 17: T40 3 ersen: AC 35 | Delves: CA 51; HS 27; CS 10; CSS 8; H100 58; HA All Green: RSC 12
Vivites Green: RSC 30 siys, RRA 301, RA 461, RSH 49
Les Greenwood: CSS 5
Andy Griggs: CS 34
Jesh Groben: RSC 30
Grupe Master: TSA 9; TSS 30
Grupe Master: TSA 9; TSS 30
Grupe Medden: RSS 36
GTS. DC 10
Master: RSS 36
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Charles G: Hope a The Composition Warriors: G4 24, but settlement to the Composition Warriors: G4 24, but settlement to the Composition Warriors: G4 24, but settlement to the Composition was a ST 50 M 55; DC 27; RA 47; RSH 544

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Holy Miller, Blaco Joy, CA 4, 30; CCA 90; FCA 90; C-3 ; mon. 30; HA 7; 30; HA 7; Kaller, RRIO, RK 5; 59 R. Hillipy RRIC, Sept. Hose 57; HA 69; HSS 5; RA 39; 74; RBH 14; 80; RS 3 Hallipy RRIA 7; Les Matchager Boro 135; LA 1; LPA 1; Hoso 95; LPS 5; LT 3; TCC.

Les Machage Baro 195; IA 1; IPA 1; Hoop 95; IPS 5; IT 1 TSS 5; Allicia Meyer Hoo 45; HA 46; HSS 6; RA 46; RBH 39; RP 35; RS 31, TA 0-34 Shige HO 30 Mid Bedic Auo 34; CS 58; CSS 1; Hone 71; HSS 4 Shige Bay Nides Baro 74; 77; HOL 8

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on The Billboard 200 y I.D. Johns Presents, God's Leeding Ladies

Cash Money Records Fastman Mila Volume One: By Disneymarks: Superstar Artists Sing Disney ... Their Ways: 55: law Gottl Presents The Resilience 95 Neroblay A Deal Worship Experience 127 Ludacis Presents Distarting The Pesco: Golden Grahe: 195 New sec 73 New sec 2

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BILLBOARD DECEMBER 7, 2002

	IMBEA 002		Billboard MODERN ROC	K TRACKS	060	MRE 002		Billboard
THES WEEK	LAST WEEK	wells on	Airplay monitored by N Nection Broadcast Data (patients	Artist	Des wells	LAST WEEK	ALDES ON	TITLE SAFEAT PROMIT
	1		ALL MY UPE HOME TO	3 Weeks At Fearnber 1 Foo Fightnes 49		,		WHEN I'M GONE I'M
	2	100	YOU KNOW YOU'RE RIGHT AN OUTSWITTEN	Nirvana v	100	4	en.	BOTHER AND PROCESS
	3	100	SHE HATES ME AMUSICIPANTINGS	Purktin Of Model or	15	3	田	YOU KNOW YOU'RE
	1	162.3	EQTHER CONTROL OF	Stero Sour	14	2	201	SHE HATES ME -LINE
	5	100	PRAYER now	Districted or	63	5	m	COCHISE ADMINISTRA
	7	200	ALWAYS GARROOM	Salva	· A	0	207	PRAYER HOME
7	8	000	THE RED IN	Chavelle -v	670	7	100	ALL MY LIFE HONDUNG
ø	10	55.7	NO ONE KNOWS ACTRECATE	Queens Of The Stone Age -		8	\$500	THE RED IN:
ø	11	43.3	FINE AGAIN HOUR	Seether o	0	10	900	ALWAYS GARGOANS
10	9	3.7	COCHISE emercency	Audiostava o	10	11	10.3	AERIALS mentionents
	6	9D	THE ZEPHYR SONG AMERICA	Red Hot Chili Pappers 😞	791	12	100	NEVER AGAIN
ø	10		WHEN I'M GONE ************************************	3 Doors Down - Q	112	9	100	LAM MINE :=:
	12	933	UPESTYLES OF THE RICH AND FAMOUS AMARIES	Good Charlotte 🗸	0	13	III	POEM INSTANDANCE
	15	IO	LOSE YOURSELF CAUCHTRICION	Erninem o	613	22	883	WEATHERED WOLF
ø	16	120	STILL WAITING ILMOTENS	Sum 41 👾	615	14	103	FINE AGAIN ATTOM
œ	17	10.0	POEM INTERMEDIATE AIRPOWER I	Taproot v	65	17	103	INNERVISION MARCON
17	13	80	AERIALS METONOCHARM	System Of A Down 😞	•	19	39.0	NOT FALLING OF
ø	19	80	TOMORROW so	SR-71 v	-18	15	10.7	THE ZEPHYR SONG
12	21	51.1	THE TASTE OF INK AMAI	The Used \varsigma	63	18	80.3	NO ONE KNOWS :==
20	22		A PRAISE CHORUS SHAWONS	Jimmy Eat World o	30	15	100	I STAND ALONE
മ	24	63	INNERVISION MERCHICAGE	System Of A Down	€33	23		ALONE I BREAK AND
22	20	ΒÜ	GET OVER IT OWID.	OK Go 😴	-22	21	(86	BY THE WAY WAREFORD
ø	25	83	REMEMBER ME TURNOUNE	Hoobastank 😴	മ	26		MY GODDESS WITHOUT
മ	27		OUTTATHAWAY INDAMEDIATE	The Vines or	63	28	121	DO YOU CALL MY NA
	23	E03	BY THE WAY MANAGEMENT	Red Hot Chili Pappers 😽	125	25	126	THOUGHTLESS
	18		LAM MINE pc	Penri Jam	:26	20	110	NOTHING COULD CO
	26	20	DOWNFALL SPENNISHED	TRUSToempany -y	623	29		HEADSTRONG WATER
œ	31		DROWNING COUNTRY	Crazy Town 💸	659	32		DROWNING CEMEN
22	29	E	CLOCKS (API)).	Colliplay «	29	31	60.0	RUNNING FROM ME
20	32	601	RUNNING FROM ME UPOMPERCON	TRUSTcompany	.39	24	100	PITIFUL OPENIES
	33	Ю	ONE MORE MINUTE UM	Authority Zoro \psi	81	27	310	THE LAST DJ monents
22	35		HEAD ON COLLISION ON THUME	New Found Glory 👵	112	33	803	LOOKING DOWN #54
	24	紐	DEAD LEAVES AND THE DIRTY GROUND	The White Stripes 🐰	.53	30		REMEMBER ME HAVE
34	37	15.5	POLYAMOROUS - CLUTTERS	Breaking Benjamin 🖓	34	36	D.	SOUL CREATION arm
œ	38		ALONE I BREAK MANUSCHIC	Kom q	25	35		LIVE A LIE
36			WEATHERED WAS UP	Creed	36		-20	DOWN LICENSES
	34		THERE IS NO.	Box Car Racer 🐰	37	34	113	DON'T STOP -ren
	30		SOMEDAY «»	The Strokes 😴	98	37		THINGS'VE CHANGE
19			DIAMONDS AND GUNS HELDRICHMAN	Transplants	39	100	UΩ	BULLITPROOF HINES
	39		MY FRIENDS OVER YOU may be not	New Found Glory		39		KILL THE SUNSHINE

HES WILLS	AST WEEK		Arpley monitored by N Nelson Brooken Circa Systems TITLE IMPRINT PROMOTION LAIGL	Artist
٠,	3		THE INVESTIGATION CARL	
	1		WHEN I'M GONE KNACHWINGER TOTAL	2 Works At Number 1 3 Doors Down
×	4	m	BOTHER CONTROL	Stone Sour
	3	100	YOU KNOW YOU'VE RIGHT OCCUPANION	Miyana
	2	200	SHE HATES ME	Public Of Mudd
5	5	ю	COCHISE ATRICIPLIES	Audioslave
ă.	0	277	PRAYER some	Disturbed
7	7	172	ALL MY LIFE HONDOWS	Foo Fighters
7	8	6335	THE RED IN	Chavelie
0	10	983	ALWAYS (LINGSOM)	Saliva
	11	(3)	AERIALS INCOCONCINONA	System Of A Down
	12	E81	NEVER AGAIN TOURAGETONS	Nickelback
	9	100	LAM MINE :=:	Pearl Jam
D	13	100	POEM IDITARRANGUET	Yagroot
140	22	100	WEATHERED ##0F	Creed
5	14	1650	FINE AGAIN and	Seether
5	17		INNERVISION MOREOGRAPHIA	System Of A Down
7	19	0.0	NOT FALLING ONC	Mudvzyne
	15	100	THE ZEPHYR SONG WARRENCE	Red Hat Chili Pappers
9)	18	EU1	NO ONE KNOWS INDUCTOR	Queens Of The Stone Age
	15	200	I STAND ALONE PROJECTION PROJECTIONS	Godsmack
Ð	23	53	ALONE I BREAK AMERICAN	Korn
	21	œ	BY THE WAY WANTED DOIS	Fied Hat Chili Pappers
3	26	186	MY GODDESS WILLIAM VIEW	The Exies
30	23	UZ)	DO YOU CALL MY NAME ROUSE CONTRACTOR	RA.
	25	130	THOUGHTLESS AMERICAN	Kora.
i i	20	ша	NOTHING COULD COME BETWEEN US BARCORDMERCOM	
77)	29	200	HEADSTRONG MANUALMENT	Trapt
8	32	53	DROWNING CRUMON	Cruzy Town
9	31	5.0	RUNNING FROM ME APPRICAGE OF	TRUSTcompany
	24	ш	PITIFUL SERVICE	Blindside
0	27	317		Petty And The Heartbreakers
	33	53	LOOKING DOWN ACARTS	Authovent
	30	56	REMEMBER ME AMOUNT	Hoobastank
a	35	94	SOUL CREATION APPARTMENT	Onder
	20		LIVE A LIE	Default Socialburn
4	34	100	DOWN LICHAUS	
10	37	100	THINGS'VE CHANGED DOCUMENT SAFE	The Rolling Stones env Haga: And The Waboritas
9	100	-	BULLITPROOF HIMEIR	Pacifier

MAINICTREAM

1	WEEK		Billboard ADULT CO	
劃	3	篦	Bredom	t Data
	LAST	03	TITLE IMPRINT PROMOTION LASTS	Artist
6		1	ITI NUMBER 1 (2)	
Ł	2	M	CRY names are:	Fam Hit s
	1	Ш	CAN'T STOP LOVING YOU MAKE	Phil Colles
	3	W.	A THOUSAND MILES AMOUNTMENT	Vanessa Carlton <
	4	103	A MOMENT LIKE THIS 4A	Kelly Clarkson <
	5	200	THE GAME OF LOVE MOSS	Sentana Featuring Michelle Branch G
	7		SOAK UP THE SUN AMMINISTRATOR	Sheryl Crow ~
	6	113	SUPERMAN (IT'S NOT EASY) ANNUAL PROPERTY.	Five For Fighting <
	8	1773	HERO economi	Enrique (plestas <
	10	III.	LIFE GOES ON CITS	LaAns filmes <
	9		A NEW DAY HAS COME 🗠	Celine Dion <
	12	III3	DO IT FOR LOVE METATIONS HERITAL	Daryl Hall John Cates
	13		YOU were recreased line	Brickman Featuring Jane Krakowski
	11	022	TO WHERE YOU ARE HORIZON	Josh Grobein <
1	17		LANDSLIDE WOMANICKLINGS	Disie Chicks <
11)	15	100	FOREVER FOR YOU SHAFE	Daryl Half John Cates
	14	艦	NO SUCH THING MANUCEUMBA	John Mayer <
	16	(1)	WHEN YOU LIE NEXT TO ME	Katle Colley 12
6.	21	E	I'M GONNA GETCHA GOOD! MICHINA	Sharin Twain is
	12	E.J	THROUGH THE RAIN WARRENAME LANG.	Moriah Carry s
	18	01	COMPLICATED MICK	Anti Lavigno -
	20		I'M ALIVE Inc	Ceáne Dann s
	22	Œ	DON'T KNOW WHY AMERITAMIA	Norah Jones <
	23	Ø.	WHENEVER YOU'RE READY TRANS	James Trylor
ia.	27	n	THESE FOOLISH THINGS :	Red Stowert
	26	10	ALL RECAUSE OF YOU MINIME	Chris Emerson
×.			I WANT IT ALL INCOMESSIONS	Bonny Mardones
22	28	EA	FATHER AND DAUGHTER WOUND	Paul Simon
20.	29	EO	IF ONLY DIS	Yersern Walker
9	25	20	HEAVEN ASSESS	DJ Sammy & Yanou Featuring Do <
	1000	H	YOUR BODY IS A WONDERLAND ************************************	John Mayor -s

	37	33	ш	WHEN YOU'RE ON TOP HOSSIAN	The Walfflowers of
Compiled from a national sample of eighty supplied by Nielsen Broadcast Data Systems' Radio Track service. 108 main-	38	34	U.	RUNNING AWAY GARGGARS	Hoobastank o
stream rock stations, 66 modern rock stations, 66 adult contemporary stations and 80 adult Top 40 stations are electron- cafe repristred 24 hours a day, 7 days a week. Top 40 Tracks is compiled from a national sample of Manystream Top 40	391	36		LONESOME DAY CHAPM	Bruce Springsteen of
Shorters; To, 42 and Apint No. 42 sentence. The OS To, 40 fracts concern are electroscopily managed 34 a day 1	40			LIVE A LIE	Default o
steps a week. Top 40 Textus rewords suffers based on increases in socience impressions. On the invasiving direction-insect charts, seeks with increases an interactions over the previous week one builder (expectings of chart revenuers A. record which has been on the chart for more hand 30 weeks will previous the second subset, even if it registers as increase. Record representing in the large 20 and out-to-the feature BDS Applies and Audience charts for this feature will be with increases in both districtions.	is before	r the h	ng 20 n (Tay	top 15 for AC and Adult Top 40) are removed from the char 40 Tracks excluded: • Videocks evallability © 2002. VMU	t after 25 weeks. Airpower awarded to songs Business Media, Inc. All rights reserved.

SECE SECE	002		Billboard ADULT	TOP 40 TRACKS
VALUE WHEN IN	AST WEEK	1	Ampley mentered by N	Nielsen Brooceast Data Systems
	-	200	(D) NUMBER 1	
	1		THE GAME OF LOVE ANTA	Santana Featuring Michelie Branch
7	2	101	UNDERNEATH IT ALL STREET	No Doubt Featuring Lady Saw
3	5	100	YOUR BODY IS A WONDERLAND	
Z.	4		ONE LAST BREATH HIGH	Creed
	3	100	COMPLICATED units	Auti Lavogne
	6	100	IN A LITTLE WHILE ION	Uncle Kracker
7	7	m	DISEASE stant	matcheck twenty
n	8		WHERE ARE YOU GOING IS	Dave Matthews Band
	9	1	THE MIDDLE INCOMES	Jumpey Ent World
	11		A THOUSAND MILES AMERICAN	Vanessa Carlton
	10	m	DON'T KNOW WHY ALL SOLVERS	Norah Jones
en.	16	100	PM STILL HERE (JIM'S THEME) WITTERSTONE	
101	12		WHEREVER YOU WILL GO ::	The Carling
	13	100	NO SUCH THING AMERICANA	John Mayer
	14	200	SOAK UP THE SUN AMARITMENT	Sheryl Crow
10.	22	-		IRPOWER > Dave Chicks
77	15		GOODSYE TO YOU was to water the	Michelle Branch
	20	т	A SORTA FAIRYTALE IN	Tori Arres
19	21	-		POWER P Red Not Chili Property
-	18	20	CPIN CREMENTS	Lifehouse
D	19	100	BREATHE YOUR NAME VAROSITATION	Superior None The Richer
12	17	100	SOMEWHERE OUT THERE COUNTY	Our Lady Peace
6	25	100	DIE ANOTHER DAY MARKETON	Madorina
24	24	200	THINKING OVER THINKING	Dana Glover
1	27	100	CRY more sens.	Fath Hit
20.	30	m	PICTURE INVESTIGATO	Ked Rock Featuring Sheryl Crow
37	28	17.5	JUST LIKE A PILL HETS	Prok
m	23	13	SKRER BOLANDA	Artil Luxique
129	100	100	I'M WITH YOU also	Avril Lavigne
20	36	re-	GREY STREET TO	Dave Matthews Band
11	20	10	IN MY PLACE LATTE	Contollay
72	32	till.	BUBBLETOPS OF THE PARTY OF THE	Jack Johnson
33	33	m	EVERYTHING and at	Stores Fuse
10	100	-	DON'T STOP DANCING	Creed
15	100		WHEN I'M GONE STREETS AND	3 Doors Down
	29	FG	OPDINARY DAY AMARINAN	Vanessa Cartlon
œ.	33	10	WHEN YOU'RE ON TOP	The Walflowers
	34	100	RUNNING AWAY CARGODS	Hoobastank
5	34	H	LONESOME DAY COLANGE	Bruce Springsteen

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Section 2 - Control of the Control o

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GLES AND TRACKS SONG INDEX

Chart Codes: Hot 100 Singles (H100); Hot R&B Hip/Hop Singles (RBH); Hot Country Singles (CS) and Hot Latin Tracks (LT).

TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

"og BOMNE & CITDE (Carter Boys, ASCAP Nr. World, ASCAP: Unwersal, ASCAP (Controverry, ASCAP NR.), ASCAP Steps, ASCAP Stongs Of Unwersal, BMI Joshazh Dreem, BMIE BMI Agril, ASCAP Steps, HI, WMM, Hood R, RN 6 as SOMETHER EMI Agril, ASCAP See Goyle, ASCAP (Carters-RNC, BMI), HL, CS 9; Hood S2 B AMLE (Egils Mile Syful, BMI SRM 23

AERIALS (Sony/ATV Tunes, ASCAP/Ddevil, ASCAP). memmas Domy/ATV Tunes, ASCAP/Doteni, ASCAP), M. H1900 91
ARR TORIC OMES [BMG Songs, ASCAP) pickels frost, ASCAP/Intends KASCAP/Intends KASCAP

We The Yours MICK MINION, power years.

ALMOST MOHE (Triple Shoes, BMI) Magic Mustang,

Usuffered Soccoash, ASCAP) CS 49

EL AMOR NO TIBRE (DAD) (Area, BMI) (II 46

AMORE DE AMOR (BMI) Age, ASCAP) (Big Colones,

CAP) U 36

ARE WE CUTTIEP (Project Toy, BMI) (Virginia Beach,

CAP) WIS, ASCAP) Whoselestgrout, ASCAP), WISM, RBMI

ASEREE (Sony/ATV Disces, ASCAP) II 7
ASEREE (Sony/ATV Lain, BM/)Shakefore, BM() II 2
ASEREE (Sony/ATV Lain, BM/)Shakefore, BM() II 2
ASEREE (Sony/ATV Lain, BM/)Shakefore, BM() II 2
ASEREE (Sony/ATV Discos,
ASCAP) Tony/ATV

('Sony/ATV Cross Keys, ASCAP/Onals, ASCAP), IAL CS 23 I PAPACTEO (UNI DADON) (Iron Tiggs, BAII/Warner age BABLIT 27 -B-

BABY (Pookietoots, ASCAP/Soldierz Youch, ASCAP/D) Inc, BMI, N-The Water, ASCAP/Sold N-The Water, BMI/ Bueza, ASCAP/Minversal, ASCAP), HL, Hsoo 11, ERH THE BASY (Coburn, BMI/Zombs, ASCAP/Eye On The LASCAP/Edgger Picture, ASCAP), WBM, CS 18; Hsoo ASAFT OO THOOS THROSE SIZE BLOT LAND THROSE

38
BEAUTHFUL MESS (Songs Of API, BMI/Monkey C,
BMI(Songs Of Mathwille Devarrhorts, BMI/Milliantd,
BMI/Ohrysalis, ASCAP/Creative Artist Agency, ASCAP/EMI
Blackwood, BMI/Share Minor, BMI, HI, WBM, CS 13: uckwood, BMN/Share Minor, BMB, HU/WBM, CS 13: 00.57 BEASTPUL (YOU ARE) (Armacien, BMN/Only Real RE, BMN/IRM Blackwood, BMN/I One, BMR 98: 73 BLDM YOUR WHISTEL (Combo, ASCAP/Kambaya, CAP/Money Mack, BMB, WBM, BHI BY BOTHER (BMR BACH, ASCAP/Masse That Music, CAP), Min, Wood College, ASCAP/Masse That Music, ASCAP), HL, H100 G6 BRAID MY HAIR DILYTON, ASCAP/EMI ADVE, ASCAP/Uncle Bobby, BMI/EMI Blackwood, BMI), HL, RSH

SCAP (Victor Bodes, SM) (Little Blackwood, BM), H., 1809
BERLAN TOU OF Floorid Sepap. JMM (Little Blackwood, BM), H., 1809
BERLAN TOU OF Floorid Sepap. JMM (Little Blackwood), BMI (DIAL DC, BM) Sepansins Secrety, BMI (DIAL DC, BM) Sepansins Secrety, BMI (Little Blackwood), Control (Little Blackwood), BMI (DIAL DC, BMI (Little Blackwood), BMI (Little Blackwood), BMI (Little Blackwood), BMI (Little Blackwood), SCAP (Harmons, ACSAP) Heart Blackwood), SCAP (Harmons, ACSAP), Heart Blackwood), SCAP, H.I., YMBI, BMI (B), BMI (LITTURE BLACKWOOd), SCAP, H.I., YMBI, BMI (B), BMI (LITTURE BLACKWOOd), SCAP, H.I., YMBI, BMI (B), BM

33
BROWN SUGAR (EXTRA SWEET) (lanice Combs, 11,1 Chyna Baby, BMI) Medina Sound, BMI/Empire Interligent, BMI/EMI Blackwood, BMI), MI, RBH 100
B R RHGHT (First N' Gold, BMI/Ms, Tinna, BMI/Bigates
cells, ASCAP/Ludecries, ASCAP/EMI April, ASCAP), MI, BI NY BUMP, BUMP, BUMP (Zemba, SMI/R.Kelly, BMI), BM, Hoto Ass, RSH 18 BY MYSELF (Califfark, BMI/Da Crippies, BMI/EWC,

-c-CADILLAC PIMPIN' (Drugsit re, ASCAP/Swole, ASCAP)

GARRIAL PRIMER TO PURSITION SCAFE THAN A CASE TO STATE A CASE

43
CORAZION CHIQUITO (Ebuz, BMI) LT 41
CRUSH TOMIGHT (Joseph Curtagena, ASCAP) (Plily's
sam, ASCAP) Selbyth Moone, SSSAP, (Sold Daddy,
ASCAP) TAMI Agril, ASCAP) Minurelous Trilings Of Masic,
ASCAP) The Folk, BMI (Hand in My Packet, ASCAP) Music Of
Windowspe, ASCAP) filter from takin, ASCAP), NL WIRM, Worner-Tamerlane, B.H.I./Pothy Mouth, BMI./EMI od, B.MI., WOM, CS 3R: Hoop 60 IDO ME HIRAS ASI (EMI April, ASCAP) LT 3 -D-

DEEP (Dera Bob. SESAC/Zomba, SESAC/Hithoughtz, SESAC/Churchboy, SESAC/VeramMonks Songs, ASCAP). WBM, Rith 4; DEE ANOTHER DEF (MR. ASCAP) Webo (Int. ASCAP) isoto Lights, BMI (Warner-Tamestace, BMI), WBM,

Hose IA

DIEBMA (Women Tomerlane, BMI/BMG Songs,
ASCAP/Jackie Hose, ASCAP/Suge Shack, ASCAP/Phat
Nashy, ASCAP/EMI April, ASCAP, HL/WBM, Hose IS, RBH A DOOR LE DEDO Minerareir ID SMIC/Completo SMID I WIND SA. mary DOWN Day (BM/Downs); Day (BM/D

Musica, ASCAP) LT 5 DONDE ESTABA MI PRIMAVERA (Crisma, SESAC) LT

DONDE WAYAS (Valmen, BM-8 LT 3) DONTCHARRE (SMI April, ASCAP/Touched By lazz, ASP Home 19, ASCAP/Touched By lazz, CAP/Tess Grammaton, ASCAP/Insse Jaye, ASCAP), VIRBA, Horu St. (BH 4, BONT KNOW WHY (Beamly, BMI/Sony/ATV Songs, DOOR SHOW MAY (Seein), BMU, DOMY, YOU TO YOU AMAN, HILL HOUSE, MIN, HILL HOUSE, HILL HOUSE, HILL HOUSE, HILL HOUSE, HILL HOUS

EMOTIONAL ROLLEROUSTER (FAM April, ASCAP) Blue Errs Soul, ASCAP Pyratab Peoples Music, ASCAP), III, 1894 49 EN HOMBRE DE LOS DOS (FAMOA, ASCAP) (IT sit ENTRA EN MI YIDA (Sony/ATV Discon, ASCAP) Pere-nusis 11, BAND (Sony/ATV Discon, ASCAP) Pere-nusis 11, BAND (Sony/ATV Discon, ASCAP) -E-THE READ LT O
EDGES MI RELIGION (Tulum, ASCAP/EMI April, ASCAP)

ERIS MI RELIGION (Nam. ASCAP/LMI April, ASCAP
US2
ESCLAVO DE UI PREFINE MI / Michigatore,
BRIL User-ani-Musica Livica, BRIM / Microrranic, 2010 (1
ES POR 17 (Pre-emission III, 8041) Carnatiero, BRIM (USES POR 17 (Pre-emission III, 8041) Carnatiero, BRIM (USENTE HYRTH Mysics) PRES. BRIM (USENTE HYRTH Mysics) Proj. Carnatiero, BRIM (USENTE HYRTH MYSICS) PROJ. CARNATIE OSEGO (Proj.
ENTE HYRTH MYSICS) PROJ. CARNATIE OSEGO (Proj.
ENTERNO) PROJ. CARNATIE ON AND PROJ. CARNATIE
ENTERNO (ENTERNO) PROJ. CARNATIE (ENTERNO)
ENTERNO (ENTERNO) PROJ. CARNATIE (ENTERNO)
ENTERNO (ENTERNO) PROJ. CARNATIE (ENTERNO)
ENTERNO (ENT

FABULDUS (Divine Mil., ASCAP) WB, ASCAP/Tingaz Gool, ASCAP/quinque (pints, SESAC/Universal, SESAC, Moss Maryh, BM/(Warrer-Tarverslane, DMI)/EME APAIL ASCAP), IL/(MPM), Mison (2), SBM 11 FAU, MITO ME (Universal-MCA, ASCAP) ACCUPTING CONTINUES OF THE ACCUPTING CONTINUES O

THE GAME OF LOVE Overpion it Real How 'Bout You, BMI (Warner-Tamerlane, BMI) Future Turnisum, SCAP) FRIM ROPAL ASCAP, HILL (BMBA, Hoto 5 GAMGSTA LOVIN' (Taker' Care Of Business, BMI) His

GARDSTALDMIN (Inlind Care Cit Dummes, co., C AP), WBM, H190 R2 SOTTA GET THRU THIS (Rever), BMI/Universal, BMG Hoso 39
GROWING PAINS (DO IT AGAIN) [EMI April.
ASCAP/Ludacris, ASCAP/R King, ASCAP/Copyright Control/Warner Tamerlane, BBIG, HL/WBM, RBH 92
GUESS WHAT (Zoroba, BMI/R Xelly, BMI), WEM, RBH

-H-HMJCRATY (Sozichie), ASCAP/Universal,
ASCAP/Movine Tyles, ASCAP/Plens Grammaton,
ASCAP/Mith-Universal,
ASCAP/Mith-Universal,
ASCAP/Mith-Universal,
ASCAP/Mith-Universal,
ASCAP/Mith-Universal,
ASCAP/Mith-Universal,
ASCAP/Mith-Universal,
MASTA QUIT VILITIAS (Peer bett,
BMB (19) 40
HSTA QUIT VILITIAS (Peer bett,
BMB (19) 40
HSTA QUIT VILITIAS (Peer bett,
MITH (19) 40
HSTA (19) 40
HS

REN 42
HEY MA (ICIIa Carn, BMI/Mest Level Groove,
ASCAP/lobete, ASCAP/EMI April, ASCAP/Libren, ASCAP), ASCAP Jobbet, ASCAP (EM April, ASCAP) Libra, ASCAP), the II, thoo g, Bill D, iii, the Houses Of Massarch, SMUEM SMCTHE FRESHWITCH WHITES OF MASSARCH, SMUEM SMCTHOOL, SMC JOBBET, CALL PLANT, ASCAP (ALL PLANT), ASCAP SMCTHOOL, SMCTHOOL, SMCTHOOL, SMCTHOOL, SMCTHOOL, BACK JOBBET, CALL PLANT, ASCAP (ASCAP SMCTHOOL), HOW TOU GOMBA ACT LUKE THAT CON-MINO. ASCAP JIMOS GOME, ASCAP (ASCAP SMCTHOOL, SMCTHOOL), HOW TOU GOMBA ACT LUKE THAT CON-MINO. ASCAP JIMOS GOME, ASCAP (FINE ARM., ASCAP), MC, RBM SMCTHOOL S

IBELIEVE (Sony/ATV Acuff Book, BMI/Write On Music, BMI, HJ, CS 39 I CARE, U Priymina Beach, ASCAP/Mass Confusion, ASCAP/WB, ASCAP/Indeg, BMI, HJ, WEIM, Hood 33; RBM TO LOVE TO LAY YOU DOWN (Music City Music, ASCAP/CMI April, ASCAP), HL, CS 45 I DROVE ALL NIGHT (Sery/ATV Tunes, ASCAP), HL, CS ST I COULD GOT (Angle Martinez, ASCAP/Mo Lo ASCAP/Cyphentieff, ASCAP/EMI April, ASCAP/UI Masselfs, BMG, HL, Hoo at

IGANTYON (Zornios, BMI/R Kelly, BMI), WEM, H100 57: RISH 18 KENT WARRIA BE BASD (KMI April, ASCAP/Didn't Have To Be, ASCAP/Morsel, BMI/Held Sack, BMI), HL, CS 12: H100 66

I PATE SEMBLE ET MAN COM MAN CONTINUES TO SERVICE SERV

No LD BE... (ADS Music Writers, ASCAP) Hugo 721 1 SHOULD BE. (ADS MISSE MISSES). BIRTH 1881 22
IFTL GO ARREST (March Family, BMI /Malch II, BMI /EMI
ADVI, ASCAP') For Copie, ASCAP', NIL CS 42
I WANT for BADY BACK (Sony) ATT For CMI /Sold
WINSEN YOUR DEATH (LMI April, ASCAP') See Grype,
ASCAP), HL, CS 17

ISBNEY FROM THE BLOCK (Thousand pricery,
ASCAP (Insense), Bally justice (Thousand pricery,
ASCAP (Insense), Bally justice (Thousand pricery,
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THE RETCHUP SONG (NEY HARD (Sony/ATV Latin, BMI/Shaketown, BMI) Hooo 95 -1-

A CHARGAST PART AND A CHAR

BMI, INI. Dubble, DMI JORTY AN FILTH MAN. THE CONTROL OF THE CAN OBE TO HIP HOP? (Ligerose, ASCAP) Tuberose Projectors to tennessional, ASCAP Tobberose Projectors to tennessional, ASCAP Tobberose Projectors to tennessional, ASCAP Tobberose Projectors and Control Control

RIN 2
LUNY WORT LET ME (MR. N.SCAP), NL/WEM, HING 13:
LUNY WORT LET ME (MR. N.SCAP), Warren Immeliane,
BMUT/corno Ces, BMU (Dach Domeno, BMU (S. Sp.
THE LUCKEST MAN BIT RE WORLD DICK-yolk,
DICK-yolk, N. SCAP), LINIAN LET ME WORLD DICK-yolk,
LUNY URTTER (LL. Cost), A.SCAP), Plannin VIILUNY URTTER (LL. Cost), A.SCAP, Plannin VIILUNY URTTER (LL. Cost), A.SCAP, Plannin VIIWORLD ON NAZIONE, BMU, (E. M. BLACKMOOD, BME), HL, Hado
C. RIN 5

-M-MADE YOU LOOK (IN WIR, ASCAP) Zomba, ASCAP) EM April, ASCAP) Salasan Eveni, ASCAP, III, WRIM, RBH 33 MAI, LOOKT LOOK HAR THE WRISE'S Of MASSEN'S BMI(EM Blackwood, BMI(Chaise Chad, ASCAP) EM April, ASCAP), HL, RBM, CANDER CHAD, ASCAP) EM APRIL ASCAP, III, RBM, CANDER SACAP, III, HILL ASCAP, III, RBM, ASCAP, III, HILL HOO ASCAP, III, SHOW, ASCAP, ASCAP, III, HILD

MAN (Sorre/ATV Time, BMI/Mapic Knee MANDEWIE (Mord Deep, BMI /Sony/APY Line, BMI)
The
A MEMORY LISE THE GOMEN BY (Couch Mike,
BMI Marray, BMI), WAN, CS 35
MEMTATOSO (BMI APP, RSCAP/Turique Iglesius,
ASCAP (New Challes, ASCAP) Turique Iglesius,
ASCAP (New Challes, ASCAP) Turique Iglesius,
MORDINA (Colmona, ASCAP) Turique
MORDINA (Colmona, ASCAP) Turique
MORDINA (Mormen Ingrediane, BMI), Wille, MISO (BR RBM
Tanes, BMI, Warmen Ingrediane, BMI), Wille, MISO (BR RBM

9 A MOMENT LIKE TRIS (BMG Scandinavia, STIM-Sony/ ATV Timber, SESAC/Sony/ATV Timber, SMG, HL, HDGO 35 MORE THAN A WORK (Edie **, ASCAP/Sharey*, ASCAP/HR, ASCAP/Harm My Dodry's Records, ASCAP/HR, ASCAP/Harm My Dodry's Rec

MOVEMENT STREET, SCHAFF, STREET, STREET, SCHAFF, MACKET, BERNE, SCHAFF, STREET, SCHAFF, SCHAFF

Letin, BMI (Blueplathram, Annua ASCAP) III s MO QUE NO (Bodall, BMI) III qu MOTHNY (OF Da Machandolt, BMI) (The Waters Of Nazarreth, BMI (DMI Blackwood, BMI) (Thane Chad, ASCAP) (DMI Road, ASCAP) South Mode, BMI (Warn Barretine, BMI), MYROW, BMI MOTHNIS FREE (IVY, ASCAP) SIRM 68 -0-

CONTRACT DROWN PARKS AND HIS OR BR. 1814 r.;

OR VEXAM DROWN PARKS AND HIS OR BR. 1814 r.;

DROWN SAN, CASE PARKS AND HIS OR BR. 1814 r.;

OR CASE PARKS AND HIS ORD R. 1814 r.;

ACAS PARKS AND HIS ORD R. 1814 r.;

ACAS PARKS AND HIS ORD R. 1814 r.;

ACAS PARKS AND HIS ORD R. 1814 r.;

ORL LOT THE AREA PARKS AND HIS ORD R. 1814 r.;

ORL LOT THE AREA PARKS AND HIS ORD R. 1814 r.;

ORL LOT THE AREA PARKS AND HIS ORD R. 1814 r.;

ACAS PARKS AND HIS ORD R. 1814 r.;

ACAS PARKS AND R. 1814 r.;

ACAS PARKS A

RSH 35 WARY DAY (Songs Of Universal, BMI/Rosas) -P-

PARAMETER SI. Conf., ASCAP Story, AST Visions, ASCAP STORY, AST Visions, ASCAP STORY, ASCAP STORY, AST Visions, ASCAP STORY, ASCAP STOR

H100 67 EL PROBLEMA (Sony/ATV Discos, ASCAP/Arjona M-rical, ASCAP) UT 1 -9-

QUE DIOS SE APPADE DE MI (Piloto, ASCAP) Universal Musica, ASCAP) UT 42 QUEDO TRISTE EL MACA (Marine, Barli UT 47 QUE MI QUEDOS TU (Moviet, Barli UT 47 QUE MI QUEDOS TU (Moviet, Barli UT 44 QUESAS SI MI April, ASCAP) Envique ligiterios, ASCAP) Applicatione, Balli (UT Baschoude, Barli UT 19 -R-RAINING ON SUNDAY (Almo, ASCAP/Original Blos. ASCAP) Universal PolyGram International, ASCAP/St. Julier, ASCAPJ, HL, CS 53

ACCAP Survey of Paylocan Internationals, ACCAP Survey of ACCAP

-S-

STREAM TO BE A STREAM

"Si noi SERIA (Buber, ASCAP) (Inhermal Mendia, ASCAP) (Inhermal ASCAP) (Inhermal Mendia) (Inhermal ASCAP) (Inhermal Mendia) (Inhermal ASCAP) (Inhermal Mendia) (Inhermal ASCAP) (Inhermal Mendia) SCAP), HL, REH (96 SOMEBOOY LIKE YOU (Coburn, BMI/Fen Ten, NI/WB, ASCAP) Dylan Jackson, ASCAP), WBM, CS 4: 00 36

Hido 26
SOMETHING (I/H) Blackwood, BMD, HL, Hiso Ry
SOMETHING (I/H) Blackwood, BMD, HL, Hiso Ry
SOMETHING OUT THERE (Binder Zerith,
SOCAH/Somy/AFV Careada, SOCAN), HL, Hiso Bo
SPRI (G-Chills, BMU/Songs Of Desamblorks,
BMI/Ariells, BMI/EMI Blackwood, BMD, CUM/HL, Hiso

CS 15 SUENA (Ser-Ca, BMI) LT II -T-

TAKE YOU HOME (Media Noche, ASCAP) Lii Masieth, BMI/Dade Co, Project Masic, BMI/Issy & Memo Tanes, ASCAP/EMI April, ASCAP), HJ, 1981 96 TALKIN TO ME (Damisch, BMI/EMI Blackwood, BMI) Hoop yo: 88H 26 TE AMO TARTO (Lideren, ASCAP) LT yo TELL ME (WHALT'S GON' ON) (Just Anotha Smash ASCAP) Mischell Bay, ASCAP (Warner-Tamerlane, BMC)

Serecit, BMI/Borolor, PRS/rivery, BMI, Full-Most, CS, 1987, Services Stems, BMI/Borolor, PRS/rivery, BMI/L, PUMPMI, CS, 1987, SERVICES STEMS, BMI/L BM 159 THUG LOVIN' (Slavery, BMI) Songs Of Universal, UDI Ins, BMI) Soldierz Buch, ASCAP (Black Bull, AP/Jobete, ASCAP (EMI April, ASCAP), HL/WBM,

ASSA'P Johner, ASSA'P (MM And, ASSAP), Vill, PMWA, Missaper, Sil, Ribir (7)

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Markey, Ball) Vill, Missaper, Missaper

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BILLBOARD DECEMBER 7, 2002



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PECEMBER 7 Billboard HOT 100 AIRPLA

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Carey Eager To Start A Fresh Chapter

"But it's cool," she adds, "I'm used to dealing with people who will manipulate facts and situations in order to create juicy copy and meet deadlines.

Carey does agree that Charm-bracelet—the first offering from her new Island Def Jam-distributed Monarc label (due Tuesday [3] in the U.S. and Monday [2] internationally)-marks the start of a fresh chapter, following a period of personal and professional problems.

A ROCKY ROAD

Last fall, the artist was hospitalized for extreme exhaustion. which was followed by a muchpublicized solit with Virgin in a reported \$28 million contract buyout by parent company EMI Recorded Music. It was a one-two punch that Carey says provided invaluable life lessons.

"First of all, I learned that if people see that you're willing to work at an inhuman nace, they will push you until you fall down. she says. "I've always been scrappy and willing to do whatever it takes to make things happen. That's still the case, within reason. But last year, I learned that III eventually have to face the fact that I'm not a machine. I'm a human being with emotions and a threshold for exhaustion and pain, just like everyone else. I pushed myself hard, and I worked until I bit the wall. As for her brief alliance with Vir-

gin-which resulted only in the aforementioned soundtrack-the singer describes it as a "well-intentioned mistake. Sometimes. 1 find that my mind is still set in the ways of a young girl who didn't have money," she says. "When you have the mind-set and you're in a situation where crazy money is being thrown at you, sometimes you just grab it. Well, never again for me. I will never make a snap decision for money again.

She now views her move from Columbia, where she racked up 15 No. 1 hits on The Billboard Hot 100, to Virgin as being "too quick," despite a strong relationship with then-label president Nancy Berry, "We tried to prepare for the release of a soundtrack in four weeks at a time when the label was going through internal changes," she says, "It wasn't terribly realistic, but we tried our best to make it work.

In retrospect, Carey believes the rocky road of the past year has not only made her stronger but also gave her the inspiration to form

Monarc with industry veteran Jerry Blair.

Unlike her now-defunct Columbia imprint, Crave, she terms her new label as "something I truly want to do. I loved the artists I worked with at Crave, but this is a more organic scenario for me."

BACK TO BASICS

While the media dined on the details of Carey's trials and tribulations, the artist concentrated on "getting some much-needed rest" and revisiting her original intention in life-making music

"I started writing and recording the songs that would later go on this album before I had a deal." she says. "I needed to be absorbed in the process of making music purely for the sake of expressing myself for a while. There were no deadlines, no pressures, I made music as a means of centering myself after all of the drama I'd endured. I found incredible inner peace and clarity in the creation of these songs."

The artist's rejuvenated spirit can be felt throughout Charmbracelet, a 15-song opus that is best-described as classic Carey. She produced the set with longtime collaborators Jimmy Jam & Terry Lewis, Randy Jackson, and Jermaine Dunri, as well as un-andcomers 7 Aurelius, Just Black, Dre & Vidal, and Damizza, Joining the artist on various tracks are Jay-Z. Kelly Price, Joe, Ice Cube, and Mack 10, among others. The set shows Carev combin-

ing richly textured pop ballads with earthy, R&B-inflected hiphop, sewing them together with well-drawn lyrics whose themes dart between romance and selfempowerment.

"This is the album that Mariah needed to make," says Lyor Cohen. chairman/CEO of the Jeland Def Jam Music Group (IDJMG), "It speaks of her immeasurable strength and versatility as an artist." For Carey, it was simply a matter

of canturing the events and passions of her life on tape. "Each song represents a moment in time " she says, "Of course, some stories are more obvious than others.

The delicate "Sunflowers for Alfred Roy" is a mournful elegy for Carev's father, who died earlier this year. It's a song that she says she sang only once. "What you hear on the album is the only time I ever sang it straight through. It was too emotional an experience to revisit. I can't even listen to it in front of other people.

More uplifting are two of Carev's favorites: "Subtle Invitation," with its smooth, swing-jazz inflections,

and the gospel-flavored "My Saving Grace." "These are songs that just brought me such joy to sing," she says. "They're not punched in a million times. It's just me in front of the mike, performing from the heart. There also is a complex, string-

laden revision of Def Leppard's "Bringin' on the Heartbreak," which the singer says is an example of her musical diversity, "I love going



MARIAH: MINING GOLD & PLATINUM

Album Title	Release Year	SoundScan U.S. Sales To Date	Top R&B Albums Peak Position (Weeks At No. 1)	Billboard 200 Peak Position (Weeks At No. 1)
Mariah Carey	1990	9x Platinum*	3	1(11)
Emotions	1991	3.6 million	6	4
MTV Unplugged EP	1992	2.7 million	16	3
Music Box	1993	7.1 million	1(2)	1(8)
Merry Christmas	1994	4.2 million	4	3
Daydream	1995	7.5 million	1(1)	1(6)
Butterfly	1997	3.6 million	3	1(1)
#1's	1998	3.3 million	6	4
Rainbow	1999	2.9 million	2	2
Glitter	2001	557,000	6	7
Greatest Hits	2001	357,000	36	52

from showing my Minnie Riperton influences to hip-hop to rock. It's all me For 'Hearthreak' it was fun to go back to a song that I loved singing when I was in school. I think we bring some fresh elements

MARKETING MARIAH With the songs of Charmbracelet

in place. Carey says she has dived head-first into the promotion process, to the delight of Cohen.

"She understands that we're in a time when artists and labels must remain focused and diligent," he says. "There are no guarantees for success. We're not just competing with other music acts, we're comseting with videogames, moviesall forms of entertainment. It's important to be competitive, and that includes making a record that you can get everyone excited about, from top to bottom."

For the first step in introducing the project. Carey hosted fans at an album-listening event that was taped for an MTV special that will air Tuesday (3).

"She's got such a loving fan base." Cohen says. "We wanted them to have some sense of ownership of her and her music. That was important to Mariah."

The program will also feature an interview with John Norris and a live-performance segment. On the same day. Carey will be the subject of an hour-long interview with Onrah Winfrey Other TV elements of the mar-

keting include a BET special and appearances on Dateline, Total Request Live, and Larry King Live. Also, an autograph-signing appearance Dec. 11 at the Mall of America in Minneapolis will be captured live on Today.

The idea is to selectively choose

television/media appearances." says Julie Greenwald, president of Island Records/executive VP of IDJMG. "We don't want to book her everywhere and anywhere, but rather in special places where she'll reach the

widest possible audience." Beyond TV in the States. Carey is devoting considerable time to international marketing. She recently completed a month-long trek through Europe, hitting what Greenwald describes as "every major television and radio outlet possible." She will revisit Europe in early 2003

SINGLE ACTIVITY Charmbracelet is preceded by

the single "Through the Rain. which went to radio the first week of September, several weeks ahead of its originally planned shipment. Greenwald says, "We were forced to jump on it early, due to a leak Since then, the track has built a

solid audience at top 40 radio. where it received 1.213 spins on 127 stations for the week of Nov. 11. according to Nielsen Broadcast Data Systems. Unlike previous Carev singles.

"Through the Rain" will not be issued commercially. Instead, Greenwald says the track is available via digital download on sites that include pressplay.com and rhapsody .com. "It's an excellent way of putting the single out there for people to have without distracting from the album, which we feel so strongly about In addition to "Through the

Rain," Island Def Jam also served Carey's hin-hon base by issuing a promo-only 12-inch pressing of the set's rhythm-rooted cuts "Boy (1 Need You)," "Irresistible," and "You Got Me" to hip-hop radio specialists and club Dis

HITTING THE ROAD

For Carey, who is managed by Louise McNally in New York, the ultimate element in promoting Charmbracelet will be a tour. tentatively planned to start in the spring. "I've been dying to sing these

songs live," she says, "It will be exciting to hear them come to life in a new way. Most of all, it will be a moment

of victory for the singer, who notes that "it's nice to be in a hanny serene place" after her recent life and career challenges. Still, Carey acknowledges that some of her strongest music has followed difficult times. I could not have written this

album, which I truly love, without having gone through those hard times. That was the case with my first album, and Butterfly, and a few of my other albums. Sometimes, the greatest art comes from pain. It would be nice to not have to do through that, but I'm growing to accept that life is full of bumps in the road. The gratifying part is when you can come out on the other side tougher and wiser-and with some great songs.

Top Indie **Stores Hang** Tough

Continued from page 3

ever had on our credit watch."

There is a consensus that urban retailers, as well as dance stores, are being hit the hardest by the industry downturn (Billboard, Oct. 5). Kelvin Anderson, owner of VIP Records in Long Beach, Calif., will testify that being an urban retailer is not easy right now.

"I have been through a lot of ups and downs, and I have never seen anything like today," Anderson says. "I have never been challenged where I don't see a way out. I have never been fearful of my future in the business the way I am now.

On the other coast, Sy Lerner, owner of Hot Waxx in the Jamaica section of Queens, N.Y., says, "This is the first Christmas that I am reducing my inventory [instead of] increasing it.

In addition to urban merchants, retailers who are dependent on hit product are having an especially hard time. "The independent stores that know their customer are doing fine," says Ron Strabala, manager of Electric Fetus in Minneapolis. "The independent stores that rely on selling hits aren't going to make it. They can't compete on a playing field where the boxes and chains are selling product below their distributor cost."

HANGING ON FOR THE HOLIDAYS Many are predicting that more independent

merchants will go out of business after the holidays. "There are a lot of independent retailers that have been doing this for a long time [and] are not having fun anymore because it's too hard," one longtime one-stop executive says. The executive predicts that such operators will close up shop and look for an easier, more lucrative way to make a living. According to multiple sources, that's what

Bob Hoyt-owner of the Record Express chain in Connecticut-is doing. The nearly 30-yearold regional chain has been quietly liquidating its stores all year, going

from 16 units down to two, with the remaining stores expected to close by year's end. Hoyt did not return calls for comment. Michael Kurtz, execu-

tive director of indie-store coalition the Music Monitor Network, says his members are holding their own, but even "our healthy ones with great marketing strategies are holding their breath. We don't know where the music industry is headed." But for all the problems

plaguing music retail in general and independents in particular, label sales and distribution executives insist that you just cannot beat good independent merchants at their game, "You can spin the numbers any way you want, but the independent retail base is quite healthy and having a great year," Mercury Nashville head of sales Ben Klein says. "They are leading the way for a lot of Lost Highway artists," he says, referring to the label's alt-countryleaning imprint.

Sony Music Distribution VP of alternativemusic marketing Josh Rosenthal agrees "There is a type of consumer who doesn't want to shop at Wal-Mart or at a chain and likes the nersonal contact and the interaction they get at an indie retailer. I don't think that customer is going away

At the Coalition of Independent Music Stores, Don Van Cleave, president of the organization, says, "My group has done a great job of hanging on. They have diversified their [product offering], they do a lot of promotions, they try and stay relevant to their customers. It's not

all about price.

You can spin the

numbers any way you

want, but the

is quite healthy and

having a great year.'

The independent stores have many advantages over the chain and big-box competitors, not the least of which is their small size. Since the owner is often the operator, the small independent store typically is more in tune with its customers Such

stores often are able to identify and exploit a musical niche and generally are more crafty at developing a competitive edge. They also tend to have more knowledgeable employees and excel at service. The best stores generate some of the highest sales numbers per square foot in the industry.

George Balicky, VP of marketing at Galaxy One-Stop in Pittsburgh, says that the wholesaler's successful independent customers tend to have some, if not all, of the following ingredients: "First, they buy their new releases at Best Buy. They specialize in product that the big boxes don't have, whether it be 45 oldies or used stuff like CDs, DVDs, and games, Also,

they have diversified into other products besides music-like gifts, books, and coffee." Other ingredients that

help the successful independent merchant are 12inch singles and membership in a coalition. Above all the street-smarts of indie merchants can help them survive and thrive. While Balicky, among others, cites buying new releases from Best Buy as a favored tactic, independent merchants say that is their second option when it comes to sourcing product less expensively. A preferred strategy-which flies in the face of the majors' terms of doing business-is buying the much cheaper parallel Canadian imports to comindependent retail base pete with the discounters. Moreover, many accounts also jump street date every chance they get, selling hit product before it is avail-

> able at the chains. Since buying cheaper goods is not enough



'Mu group has done a great job of hanging on. They have diversified their Iproduct offering l. they do a lot of promotions, they try and stay relevant to their customers. It's not all about price.'

-- DON VAN CLEAVE, COALITION OF INDEPENDENT MUSIC STORES

nowadays, most successful independent accounts-like the music specialty chains-have diversified into other product lines, Barry Levine VP of marketing at BMG Distribution, says that alternative-leaning independent stores have supplemented their offerings with lifestyle items like toys, candy, and videogames while urban independents are turning to cell phones, pagers, personal servic-

That is the case at Crimple behind the counter are

es, and clothing.

as excited about the music as they are." For all these reasons, Levin says Criminal is "not suffering" in the down market

VIP Records' Anderson says, "I used to say that the other stores with other product are not record stores. They are a thrift shop. But you can no longer depend [solely] on music, Today, you need other product." At VIP, the store has been bringing in DVDs and a fashion line of T-shirts and sweatshirts. That move has helped stem the tide. "My business is down 12% this year, but if I just relied on music, it is down 18%.

Similarly, Bob Stanford of Soundtracks in Huntington, N.Y., says, "I am still alive and well:

we seem to have found our little niche as an adult [music] store. It's not all about price. We do all right with the classic stuff: we don't do good with the hits." As an example, he says, "we are doing more DVD business, and again, we won't do good with hits like Lord of the Rings, but we will sell the old one Ithe Ralph Bakshi cartoon moviel that the chains won't have." Also, he notes, CD burning may be a problem for some stores, "but our [older] customers don't do it. Another factor beloing

many independents is "their relationship with a coalition," BMG's Levine adds. In addition to the two national coalitions, Music Monitor Network and the Coalition of Indenendent Music Stores (CIMS), there are many local urban coalitions. Waterloo's John Kunz in Austin says of CIMS, "The coalition is a great support group. It's like having a

inal Records in Atlanta, which sells a lot of such pop culture goods as toys. Kiss figures, and Jananese robots, as well as comic books and magazines, according to owner Eric Levin, "We are as excited about the day that good comics arrive as the day when good music arrives," he says. "We cultivate good readers by convincing them to buy something that's a good read, not crap, that one day might be worth something, Similarly, our customers come into a store where the peobusiness partner/analyst/braintrust all rolled into one." Even more important, some say, the coalitions enable indie stores to extract cooperative advertising funds from the majors

More coalitions are on the way. In Atlanta. Criminal's Levin is helping to form the Assn. of Independent Media Stores, which will launch in January 2003 with 31 outlets across the U.S. And as a tip of the hat to product diversification, he says the group deliberately used "media" in its name because it did not want to be beholden to music.

MAJOR LABELS TO THE RESCUE It also does not hurt that the music manufacturers are actively trying to help indie stores

survive the ascendency of the loss-leadering mass merchants, the only retail sector to show a sales increase this year. "Consolidation has raised the profile of the independent merchant," Jive head of sales Bob Anderson says. We need to strengthen them as best we can. In fact, a new one-stop agreement being rolled

out by Universal Music & Video Distribution is all about making sure the independent merchant stays healthy and is better-served," one source in the Universal camp says. That agreement calls on one-stops to pass through privileges to independent merchants. Citing the tough conditions for indies, the source says, "They are stuck with defectives and can't make returns. If we do a rebate on a title, many of the one-stops pocket it. We are doing this to help independent retail ers, not to smoke their sources of supply. That type of thinking is also circulating at

the other majors. At WEA Corp., president John Esposito says, "We are going to surround and support indie retail as part of our agenda in the most meaningful way ever. We are not just going to pay attention to them, but we are going to go over the top about them, with policies, relationships-everything, because I am terribly concerned about them The music manufacturers have already

stepped up their support in other ways, the head of an urban-based one stop says. "The manufacturers are realizing that they need these guys, so they are sending in the free goods and helping out by buying light boxes," he says, referring to illuminated window and in-store displays. EMI Music Distribution is also looking for

ways to bolster the independent sector, senior VP of sales and marketing

Ronn Werre says. He says there will always be a place for indies "that are strong in providing service and expertise." On the other hand, he adds, whether you are big or small, if you lose sight of the consumer now, you can tip the hourglass over and the sands (will begin) to trickle through. Criminal's Levin won-

ders why everyone is getting all worked up about the health of the independent community. While he admits that "there is a layer of stores that is not going to be here in five years," he believes it is the music specialty chains that are in trouble, not the independents, "The Towers, the Musiclands, and the Wherehouses-they are dead men walking. Eventually, they will be gone." All that will be left, he argues, will be the mass merchants and the independents.



support indie retail in the most meaninaful way ever-with policies, relationships, everuthing.' -- JOHN ESPOSITO. WEA CORP.

Labels Turn To **Bonus DVDs To Drive CD Sales**

Both sides agree that releasing CD/DVD packages with the initial run of an album or as a senarate limited-edition piece when a project enters the marketplace is a positive, growing trend that gives consumers more for their music dollar and provides an alternative to unauthorized downloads of tracks leaked onto the Web.

Atlantic is one of several labels that have opted to release CD/DVD projects after an album has already met with some success. The company issued a CD/DVD edition of the P.O.D. album Satellite in August, almost one year after its original Sentember 2001 street date.

Retailers stress that this strategy pits them against loyal fans of an artist who have probably already purchased the album in its origi-



nal form. "There is the potential that we might piss off the fans who might have bought it in the first place," says Vince Szydlowski, senior director of product for the Los Angeles-based Virgin Megastores chain.

Arista VP of sales Carolyn Wright confirms that there has been negative reaction from retailers when such projects enter the market. The company has just issued a new CD/DVD version of Pink's M'ssundaztood (Nov. 26), Pink's original CD-only album hit stores in November 2001. Wright says, "There is some negative feedback about issues of dual inventories

Germaise admits that for diehard fans, this release strategy is "almost a dirty trick"although that effect is unintended.

In the case of P.O.D.'s Satellite, Germaise says the CD/ DVD package was meant to serve as "a precursor" for the band's Still Payin' Dues, a longform DVD released in November, "The peo-

nle that don't want to go huy the album again, nine times out of 10, they are going to be able to purchase a longform DVD. Additionally, in many cases we will make at least a portion of the content on the [DVD] disc available on the artist's Web site. Usually the artist insists upon that, because they don't want to null a fast one on their fans.

Wright says the release of a new version of Pink's project came in reaction to consumer response to the artist's "Family Portrait" music video. She explains, "We came up with the idea of. This is going to be a big single through the holidays 'We could sell anoth. er million Pink albums and give the consumer the chance to make a decision.

"[Consumers] will have the opportunity to buy either." she continues. "If they want the DVD version, which has four videos, they'll have the option to buy that one at a slightly higher price." The new Pink package lists at \$21.98, while the original version is \$18.98. Like all such projects, each version has its own bar code.

Some at retail say this is just too confusing. "I recognize that labels are trying to capitalize on post-street-date marketing," says Kevin Cassidy, senior VP of retail operations/North America for the West Sacramento, Calif Josed Tower chain. "But it is difficult to sell post-street date when you're talking about a collector who may have already purchased the audio piece

Still labels say consumer reaction to these releases has been positive. For example, the updated CD/DVD version of Satellite scanned 30,000 units in its release week, according to Nielsen SoundScan. The regular, CD-only edition sold approximately 14,000 units the week before. The title also moved from No. 84 on The Billboard 200 to No. 36. (Nielsen SoundScan data and Billboard charts do not differentiate between two versions of the same title.)

In another example, a special CD/DVD package of Incubus' Morning View (Epic), which streeted Oct. 1, sold 19,000 units in its release week. Its CD-only counterpart (released one year earlier) was moving 8,000 units in previous weeks, according to Nielsen SoundScan. The project leapt up The Billboard 200 from No. 139 to No. 58. Given the declining sales of

music albums-overall unit sales dipped 9.1% in October compared with the same month last year, according to Nielsen SoundScan—these numbers speak highby of the effectiveness of issuing CD/DVD nack-

ages after a project's initial CD-only release.

COMBATING PIRACY Labels and retailers alike believe that offering

these packages is a way to stave off the rampant rise in Internet downloading and CD copying, as these editions add more value to a CD purchase.

While this tactic has less impact when a CD/DVD project is released after a CD-only version is already available, labels feel the updated product can broaden an artist's fan base through record-store sales. "With P.O.D., we waited until the album was triple-platinum to do this [CD/DVD]," Germaise notes, "so the most active audience, who is

also the most active downloading audience, probably [downloaded] the initial release. The most important thing is broadening the audience's total involvement with the artist.

The strategy best applies to CD/DVD projects that street on a title's initial release date, labels say. Interscope head of sales and marketing Steve Berman says, "We feel that with every artist we have done this with, we get quicker penetration into the mar-

ket, and we feel that helps us with respect to bootlegging and Internet piracy. Initial shipments of Inter-

scope artist Eminem's June release of The Eminem Show was a CD/DVD version containing 45 minutes of visual material Szedlowski points out that with this project, "there were concerns that it was already out there being burned. Having that limited edition with the DVD helped propel that album. It creates importance around a piece."

This "importance" factor is often cited by labels, in reference to both downloading and CD copying, "When you have CD burners going fast and furious across the country and you have bootleggers selling counterfeit versions of the CD," Wright says, "then you have to give [consumers] something that they can't get by making a copy. Artists agree that adding a DVD is an effective

method of combating unauthorized music sources. "This is a positive way to move fans away from the Internet," says the Donnas' Torry Castellano, known as Donna C The first 73,000 conies of the Donnas' lat-

est project, Spend the Night, released in October by Atlantic, contain a DVD with "making of" album footage and music videos. "We really wanted to make sure [the DVD] was fun for our fans," she adds. "Our old fans, of course, really like it, but it's about what is going on now, so

new fans can appreciate it too."

A DVD STRATEGY In addition to boosting

CD sales, labels are looking to CD/DVD packages as a way of satisfying-and profiting from-the growing ranks of DVD fans. The Los Angeles-based DVD Entertainment Group says that upwards of 20 million DVD players will be shipped this year (up from about 17 mil-

lion total shipments last year) and estimates that half of U.S. homes will have the capability to play DVDs by the new year. "DVD is the fastest-growing entertainment

technology in history, and the desire for people to have programming for their DVD players has grown dramatically," Columbia Records president Will Botwin says. The label released a CD/DVD version of Dixie Chicks' album Home Nov. 26; a CD-only version streeted in August.

Labels and retailers also say that including a DVD with a CD album is a way to better comnete for consumer dollars. RCA senior VP of marketing Dave Gottlieb says the music industry "now has to compete with a generation of consumers who think that

there's a lesser value to music. We have to show neople how much of a value they get from a CD as opposed to a book that they buy for \$20 and only read once. Amazon.com senior mer-

chandise manager Jeff Somers says that customers are often confused by pricing. "When they see an \$18.98 price tag on a single CD product and they see a \$19.98 or a \$15.98 price tag on a brandnew DVD, the question they ask themselves is, What is the value here?' Customers today are faced with more choices on entertainment expenditures.

CONTENT IS KING

Industryites say the choice of a CD/DVD package as opposed to a CD-only album must be clearly defined for the consumer. When two formats are offered on street date, as with George Harrison's Brainwashed (Capitol, Nov. 19) and Whitney Houston's Just Whitney (Arista, Dec. 10), packaging and price differences are always clearly marked. (The CD/ DVD packages are usually more expensive than their CD-only versions-Houston's special edition lists for \$22.98. while the regular album is \$18.98.) This same clanity is necessary for limited-run

CD/DVD packages, which are later replaced by CD-only versions when shipments run out. Prices on Foo Fighters' One by One (released in October by RCA), whose first 575,000 units include a bonus DVD, and Sum 41's Does This Look Infected? (just out on Island), also initially available in limited supply (Billboard, Nov. 30), are the same as the later-released album. Wright says that a sticker is always featured

on CD/DVD packages and that retailers typically merchandise both versions side by side so consumers can see their choice. Each version



of a project also contains a separate SKU.

Regardless of how a label decides to release a CD/DVD, companies recognize that the content on the DVD must be compelling and reflective of the act. Island head of marketing Livia Tortella notes

that its Sum 41 CD/DVD is "a combination of live concerts and behind-the-scenes stuff just because that's part of who they are and what they do. The Strokes' Albert Hammond Jr. says that the

new CD/DVD version of the band's RCA album Is This It was created to highlight strong musicvideo material. "We had some good videos that weren't shown on MTV." he says. The original. CD-only version of Is This It was released in September 2001. With all the CD/DVD packages being offered,

there is concern that fans will come to expect these bonuses. "It certainly is a monster that we created," Germaise observes, "There are production costs in authoring the

DVD, creating the menus, extra packaging, and extra shipping costs." Tortella says that creating a DVD disc can cost upwards of \$60,000. Not everyone is worried

that demand for CD/DVD packages will become unwieldy. "I think it will continue to be used on the right things," Gottlieb says. "At the same time. I think there will be a point where the consumer goes, 'Eh, it's not that special,' and we'll have to come up with something else."



Events

Dec. 2. Italian Music Awards, presented

by FIMI, Filaforum, Milan. fimi.it. Dec. 2, Institute for Music and Neurologic Function's (IMNF) Annual Music Has Power Awards, Millennium

Hotel, New York, 718-519-5840. Dec. 4, International Recording Media Assn.'s (IRMA) Annual Marketing Summit, Roosevelt Hotel, New York.

609.279.1700

Dec. 4, VH1 Big in 2002 Awards. Grand Olympic Auditorium, Los Angeles, 212-258-7800

Dec 9 13th Annual Billhoard Music Awards, televised live on Fox TV, MGM

Grand Hotel, Las Vegas, 646-654-4660. Dec. 11, N.Y. Heroes Awards, presented by the New York chanter of NARAS, Roosevelt Hotel, New York, 212-245-5440.

Dec. 12-14, 2002 Aspen Artist Development Conference, St. Regis Hotel, Aspen, Colo. 970-544-8292.

Dec. 13-14, Surround Conference, Beverly Hilton Hotel, Los Angeles, 212-378-0491.

JANUARY

Jan. 5-7, Future of Music Policy Summit, Georgetown University, Washington D.C. 202-331-2958

Jan. 8-11, 30th Annual Internati Assn. for Jazz Education Conference, Fairmont Royal York: Sheraton Centre: Crowne Plaza Centre, and Metro Toronto Convention Centre, Toronto. 610-667-0501.

Jan. 9-11, Noorderslag Music Seminar De Oosterpoort Groningen Netherlands, noorderslag.nl.

Jan. 11, Stellar Gospel Music Awards Taping, Atlanta Civic Center. 800-858-3207

Jan. 13. American Music Awards, Shrine Auditorium, Los Angeles. 323-931,8200 Jan. 16-19. 102nd Annual NAMM

Winter Trade Show, Anaheim Convention Center, Anaheim, Calif. 323-965-1990. Jan. 17, 2003 NAMM Concert Honoring Sir Eiton John: A Benefit for Music Education, Arrowhead

Pond, Anaheim, Calif. 323-965-1990. Jan. 19-23. MIDEM 2003. Palais des Festivals, Cannes. 212-370-7470.

Jan. 28-Feb. 2, Country in the Rockies, presented by the T.J. Martell Foundation, Club Med, Crested Butte, Colo. 615-401-2808

FEBRUARY Feb. 4-6. Digital Content Delivery Expo

(DCD Expo), San Jose Convention Center, San Jose, Calif. 978-474-1900. Feb. 6-8. Ninth Annual Billboard/

Airplay Monitor Radio Seminar & Awards Eden Roc Resort Miami Beach 646-654-4660

Feb. 7-8, 15th Annual Frank Sinatra Celebrity Golf Tournament, presented by the Barbara Sinatra Children's Center. Renaissance Esmeralda Resort, Indian Wells, Calif. 760-674-8447.

Feb. 17-20, EventPro Forum 2003. Green Valley Ranch Resort & Spa. Las. Vertex 860,738,3801

Feb. 19-21, 34th Annual Country Radio Seminar & Trade Show, venue to be determined, Nashville, 615-329-2615, Feb. 20, Brit Awards, Earls Court, London, 44-207-385-1200.

Feb. 23, 45th Annual Grammy Awar Madison Square Garden, New York, 310-302,3777 Oct. 23 in Los Angeles, Mother is

president of Flyers Worldwide, Father

is senior VP of strategic marketing

Boy, Declan Brady Bulwa, to Dalet

Brady and Maximiliano Bulwa, Nov.

3 in Los Angeles, Mother is associ-

ate director of special issues for Bill-

hoard Father is a subtitle and

closed-captioning administrator for

the international department of

Boy, Max Moskow, to Adrienne Moss

Warner Bros.' film studio.

for Universal Music Enterprises.

MARCH

March 1-2. Global Entertainment and Media Summit, Le Bar Bat, New York. 973,228,4450

March 7-9, Intercollegiate Broadcasting System National College Radio Convention, Hotel Pennsylvania, New York 845-565-0003

March 10, 18th Annual Rock & Roll Hall of Fame Induction Ceremony, venue TBD, New York, 216-781-7625.

March 10, Fourth Annual Best Cellars Wine Dinner, presented by the T.J. Martell Foundation, Loews Vanderbilt Hotel, Nashville 615-256-2002

March 12-16, South by Southwest (SXSW) 2003 Music Conference and Exhibition, Austin Convention Center, Austin, 512-467-7979.

March 16-19 2003 NARM Annual Convention and Trade Show, Orlando World Center Marriott, Orlando, Fla. 856-596-2221.

March 18-22, Winter Music Conference 2003, Radisson Deauville Resort, Miami Beach, 954-563-4444.

March 20, 18th Annual International Dance Music Awards, presented by the Winter Music Conference, Jackle Gleason Theater, Miami Beach, 954-563-4444 March 22,23 KLOS Mark and Reian

Celebrity Golf Tournament, sponsored by the T.J. Martell Foundation, Covote Hills Golf Club. Los Angeles, 615-256-2002. March 26-29, 33rd Annual Recording Media Forum, Loews Ventana Canyon Resort, Tucson, Ariz. 609-279-1700.

April 4-6, 2003 Juno Awards, Corel Centre, Ottawa, Canada, 416-485-3135. April 5-10, Gospel Music Assn. Convention, Nashville Convention Center & Renaissance Hotel, 615-242-0303. April 10. Dove Awards, sponsored by the Gospel Music Assn., Gaylord Entertainment Center, Nashville, 615-

Submit items for Lifelines Cood Works, and Events Calendar to Margo Whitmire at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at muhitmins@hillhoard.com

242,0202



Girl, Emily Grace Salem, to Kate Hyman and Kevin Salem, Oct. 21 in New York, Mother is VP of A&R for V2 Records, Father is a musician and composer.

Boy, Jordan Ezra Hanson, to Taylor and Natalie Hanson, Oct. 31. Father is a member of the band Hanson.

Girl, Brooke Zoe, to Ilana and Lee Stimmel, Nov. 13 in New York, Father is VP of marketing and product development for Atlantic Records.

Twin boys, Jordan Wyatt and Austin Flynn, to Patrice and Charlie Katz,

and Jeff Moskow, Nov. 17 in Los Angeles. Mother is an attorney for DreamWorks. Father is VP of A&R for UTV Records MARRIAGES

Sheena Easton to John Minoli, Nov. 9

in Las Vegas. Bride is a recording artist.

▼ visus business publications • President & CIC: Michael Marchesano, Cirel Constitio (Tilor: Howard Lander; Decoder Vice Presidents: Mark Decay Markaner, Middle A Retail, Richael Chamer (Tilor) Ferformance, Troot Service & Real Ecoto, Desgrit: Vice Presidents: Jeelen Sermaner Stategerment, Anomer Middle (Friedmann) (Friedmannn) (Friedmann) (Friedmannn) (Friedmann) (Friedmann) (Friedmann) (Friedmann) (Friedmann) (Friedmann) (Friedmann) (Friedmann) (Friedmannn) (Friedmannn) (Friedmannn) (Friedmannn) (Friedmannn) (Friedmannn) (Friedmannn) (Friedmannn) (Friedmannn) (Friedmannn)

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Hot Topics, Big Names On Tap For Radio Seminar

The ninth annual Billboard/Airplay Monitor Radio Seminar & Awards will be held Feb. 6-8 at Eden Roc Resort & Spa in Miami Beach. The event will provide more than 15 informative panels on issues of importance to radio programmers and management personnel, as well as record label promotion executives. Attendees will include program and music directors, radio GMs, on-air personalities, record label promotion executives, and celebrities.

Roxy Myzal and Jerry Lembo are among the first industry leaders named as moderators for this year's event. Myzal, producer of Harddrive, will gather a panel of rock artists to dis-

Billboard Monitor RADIO 2003 seminai

cuss the business of music. Promotion veteran Lembo will present "AC Radio Today," a session looking at a wide range of topics, including the

emotional bond between DJs and their audiences and the Christmas music format. Other panel topics include "Who Took the R&B Out of R&B and Hip-hop?": "Radio As a Launching Pad": "Rock Block": "the Country Community Caucus"; "Top 40 Topics Live"; and "Rhythmic Top 40."

For more information on the Billboard/Airplay Monitor Radio Seminar & Awards, visit www.billboardevents.com or call Michele Jacanoelo at 646-654-4660. For sponsorships, contact Cebele Rodriguez at 646-654-4648. For hotel reservations, call 305-531-0000.

Philadelphia Act Wins At IMWS

Philadelphia-based Amber de Laurentis is the Northeast winner of the Independent Music World Series (IMWS), a competition and

AMBER DE LAURENTIS

showcase series for unsigned artists presented by CD manufacturer Disc Makers, in association with Billboard and other sponsors. De Laurentis competed Nov. 14 in a showcase at the Lion's Den in New York against fellow finalists Richard X. Heyman, Sophia Ramos, Nicole McKenna, Moonraker, and Duwende.

The annual IMWS comprises four separate competitions, each covering a different U.S. region. The six finalists chosen in each round by a panel of Billboard judges compete at live showcases for prizes worth \$35,000. The next installment of the showcase series takes place Jan. 16 at the Knitting Factory in Los Angeles and covers the Southwest region. For details, visit Disc Makers on the Web at discmakers.com/music/imws.

All IMWS entrants receive a copy of Billhoard's Musician's Guide to Touring & Promotion. The latest edition of the Guide hit newsstands Nov. 13.

UPCOMING EVENTS

BILLBOARD MUSIC AWARDS Dec. 9 * MGM Grand Garden Arena * Las Vegas

for info: 646.654.4600 • billboardawards@vnunc.com

BILLBOARD/AMPLAY MONITOR RADIO SEMINAR & AWARDS Feb. 6-8 • The Eden Roc Resort • Miami Beach for info: 646,654,4660 . bbevents@billboard.com



Trigger Reaction

Among a long list of who's who attending the Los Angeles launch party of triggerstreet.com recently were actor Kevin Spacey, left, and rapper Busta Rhymes, whose It Ain't Safe No More . . . streeted Nov. 26. The new interactive Web site is intent on discovering and showcasing new talent for filmmakers and screenwriters. Among others seen at the event were upcoming Billboard Music Awards host Cedric the Enter-tainer, Billy Crystal, Hugh Hefner, and Kate Hudson.



Revival Deux

Man of La Mancha launches another revival on Broadway this month, to be followed with a new cast recording on RCA Victor Jan. 7, 2003. Shown in the studio recording the album are, from left, stars Brian Stokes Mitchell and Ernie Sabella, composer Mitch Leigh, and star Mary Elizabeth Mastrantonio. Man of La Mancha originally opened in 1965, winning five Tony Awards. A 1992 revival starred Raul Julia and Sheena Easton.



Promoter Carl Freed from Metropolitan Entertainment right, enjoys the recent sold-out performance of Boom Boom Hucklam, with skate superstar Tony Hawk at the Fleet Center in Boston.

The Billocaro

Nnenna Freelon: Baby Love



efore professionally pursuing her musical muse, jazz singer Nnenna Freelon earned a degree in health care administration. Combining her original career nath with her love of music Freelon created Babysong Workshop—teaching parents how to use singing to bond with and nurture babies 3 months to 2 years old.

"I guess this is my attempt to pull seemingly distant interests of mine into one thing," says the Durham, N.C.-based singer, who launched the workshops at Duke University Medical Center in 1990. "I'm interested in young people. parents, public health.

and my music. In a way these workshops fulfill those needs." Despite such develonmental aids as programmed Mozart for babies and intrauterine

sound replication, Freelon says nothing can replace the human element, "The fact is, an infant can hear from 6 months' gestation," she notes. "What I do is encourage parents to sing to their babies as often as possible, which not only stimulates brain development and creatively nurtures the parent/child relationship but can also be used for more inventive things like teaching a child how to spell his name. I remind parents that babies are new to the planet and not critics vet, so don't worry about the quality of your voice or what's appropriate to sing."

A mother of three (two sons, 21 and 18, and a 20-year-old daughter) who had her own bedtime ritual"a bath, backrub, and your own personal lullaby"-Freelon practiced what she now preaches. For the past 12 years, she's carried her message to hospitals, community health centers, and public libraries in Los Angeles, New York, and other cities, shifting the workshops' focus to address issues confronted by younger, inexperienced parents.

"I help them understand more about infant development and how important it is to establish a culture of quiet in the home," Freelon relates. "That babies can become overstimulated by too much noise

and sugar: that the lowfrequency boom-boom in the car isn't good, as it can cause permanent damage. You wouldn't think you'd have to say common-sense things like that but you do. In addition to Baby-

song Workshop, Free-Ion is national snokesnerson for Partners in Education dedicated to the improvement of American education by supporting arts education programs. With her Stevie Wonder tribute, Tales of Wonder, in stores since June, the Concord artist and five-time Grammy Award nominee is now mulling the possibility of record-

ing a live album. In the meantime, she'll continue to extol the virtues of baby love. "I love doing Babysongs, but I don't get the chance to do it nearly enough," Freelon says. "Babies are windows to a fascinating world."

GAIL MITCHELL

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The solution to this week's puzzle can be found on page 101.

RIM SHOTS

by Mark Parisi





GEORGE, WE MISS YOU.



Rock Breaks Scissors



Scissors Cuts Paper



Epic Breaks Rock

Audioslave - Jeff Beck • Chevelle • Zack De La Rocha • Fuel • Good Charlotte Incubus • The Juliana Theory • Korn • Mudvayne • Ozzy Osbourne Pearl Jam • Phantom Planet • Revis • Tenacious D • Travis • Vendetta Red

